

John Nathan-Turner, Producer 'Doctor Who'

204 Unkon House 3667

2nd February, 1980

DIRECTORS: 1980/81 SEASON

Organiser, Drama Series & Serials
through
H.S.S.D.Tel.

5Q

Would you please engage Terence Dudley
from April 21st to August 15th for
5Q production of 'Doctor Who'.

(John Nathan-Turner)

STORY LINE BRIEF*(Enter delivery date before despatch)*

From: JOHN NATHAN-TURNER, PRODUCER 'DOCTOR WHO'

Room No. & Building: 204 Union House

Telephone Extn: 3667/3671

To: Copyright Department

Date of Brief: 25.2.80

This is to notify delivery of the following Storyline/Treatment /Scene breakdown for 4-part story

'MEGLOS'

Project No:

EXPEND: 02340/0931

Series Title and code:

DOCTOR WHO

Target Delivery Date:

Wednesday, 5th March, 1980

Actual Delivery Date:

4.3.80

Title and Episode Number (if applicable) of Proposed Storyline:

'MEGLOS' Episode 1-4

Producer:

JOHN NATHAN-TURNER

Author:

ANDREW MCCULLOCK & JOHN
FLANAGAN

Theme:

SCIENCE FICTION ADVENTURE

Length of Proposed Television Play:

4 x 25'

Notes re Fee etc:

Signed.....
(Producer).....
(Script Editor)

Strand/Series Title		DOCTOR WHO		50		REHEARSAL ROOM BOOKING					
Programme Title						Distribution		Denotes Recipient		No of Cop	
Episode/Sub. Title		1-4				To:-		Room No. and Building			
Project Number		02340/9271-4		Prod. Costing Wk(s)		Channel		Studio Bookings		4047 T.C.	5
Programme Identification Number				Studio							
Production date(s)		26 & 27 June 10, 11, 12 July		Week(s)		26/27 29		Producer		*	②
								Director		*	①
								Sup. (Reh. Props)		Victoria Rd, N. Acton	①
Filming/O.B. date(s)		9-13 June		Week(s)		24					
				Room No. / Building		Tel. Extn.		Department			
Producer		John Nathan-Turner		204 Union Ho		3667		S/S		File Copy	
Director										Date	
Designer										26.2.80	

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:
One of these two copies, signed by the Producer, will be returned to Studio Bookings:

(PART 2)
(PART 3)

PART 1

Mark-up date(s): 16th June, 1980

First reh. date: 17th June Last reh. date: 9th July, 1980

Details of Saturday afternoons or Sundays if required (state dates and times):

Saturdays required

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, minors in cast, etc.):

Large room preferred ~~NA~~ owing to large, composite sets (at Television Rehearsal Rooms, Acton - please)

Signed (Jane Judge) Date 26.2.80

PART 2

The following rehearsal facilities have been booked for this production

Room

Total no. of days at TOTAL INTERNAL COST Facility Code J 30

Signed Date

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3

I accept the above booking

Signed Date

From: Planning Manager, Resources, Television

Room No. &
Building:

6086 T.C.

DRAMA SERIES & SERIAL TEL

Tel.

Ext.: 4998/9

date: 10.3.80

Subject: VIDEOTAPE AVAILABILITY - MOSCOW OLYMPICS

To: H.S.S.D.Tel.; Org.S.S.D.Tel.

copy to: H.D.G.Tel.

copy for inf.: C.BBC-1; C.BBC-2; C.P.R.M.Tel.; H.P.P.R.Tel.; H.Int.Unit;
H.P.P.BBC-1; H.P.P.BBC-2; P.M.BBC-1; P.M.BBC-2;
H.E.Tel.Rec.; A.H.E.Tel.Rec.VT; S.A. to H.E.Tel.Rec.

There is clearly still doubt as to whether the Moscow Olympic Games will be covered by the BBC in the form earlier planned.

If the full coverage is finally decided there will be a major shortfall in VT recording and editing time at Television Centre due to the considerable effort in machines and men required for the Moscow Operation.

Anticipating this difficulty C.BBC-1 and C.BBC-2 have decided their transmission and resource priorities. These have necessitated the reduction both of studio time, and VT recording and editing time, for a number of programmes. Additionally a number of productions that would usually be recorded will now be transmitted live.

Having identified the priority summer and early autumn transmissions a basic allocation of VT time has been made against programme titles for all major production departments.

VT for Drama Series thus:

Week 28 - 34 28 days of 3 m/c editing (8 hour sessions)

This is to include the following programmes:

The Onedin Line x 3 episodes	3 days	(2 or 3 m/c)
Mackenzie x 3 episodes	6 days	
We the Accused x 3 episodes	6 days	
To Serve them all		
My Days x 3 episodes	9 days	
Dr. Who 'Series Q' x 2 episodes	3 days	

27

(Philip Gilbert)

o/f

Production Unit Manager, "DR. WHO"

409 Threshold House

2231/38

2.4.80.

DR. WHO 5Q : 02340/9271-4

Dinah Long, Programme planning, 6055 TVC cc: John Nathan-Turner
David Lackersteen

Further to our conversation yesterday, this is to confirm that we will require the additional studio day in week 26 - Wednesday, 25th June in TC8 - and that there will be no filming in week 24.

A handwritten signature in dark ink, appearing to read 'Anji' with a stylized flourish at the end.

(Anji Smith)

Ref: 01/CT/BT
Ext: 3028

8th April 1980

Dear

DR. WHO : THE GOLDEN STAR
ANDREW McCULLOCH & JOHN FLANAGAN

The BBC would like to authorise payment of £ (being £ less
£ already paid) being the second half fee for Episode 1 of this
DR. WHO serial, which is accepted subject to certain re-writes which are
to be undertaken nearer the production date.

Would you be willing to agree that if this payment is made now the
authors will undertake these revisions in due course without asking for
further payment?

May we assume that the authors will be prepared if necessary to
make minor revisions to the remaining scripts when second half acceptance
fees become payable?

Yours sincerely,

(Ben Travers)
Assistant Head of Copyright

Agd by phone
9/4/80

COMMISSIONING BRIEF

From: JOHN NATHAN-TURNER, PRODUCER 'DOCTOR WHO'

Room No. & Building: 204 UNION HOUSE

Telephone Extn: 3667/3671

Date: 10.3.80

Original/ ~~Dramatisation~~ Adaptation/ Translation

SCRIPT

Project No: EXPEND 02340/0931	Series Title and code: DOCTOR WHO	
Target Delivery Date: 18.3.80	Actual Delivery Date: 17/3/80	Acceptance Date: 1.4.80

Title:

Ep 1: 'THE GOLDEN STAR' (W/T) (Previously known as 'MEGLOS')

Producer:

JOHN NATHAN-TURNER

Author:

ANDREW McCULLOCH & JOHN FLANAGAN

Theme:

SCIENCE FICTION ADVENTURE

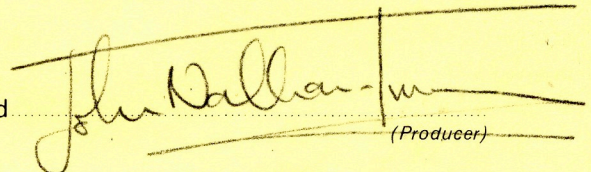
Length:

25 MINUTES

Notes re Fee etc:

NBL Subject to re-writes as agreed with authors.

Signed

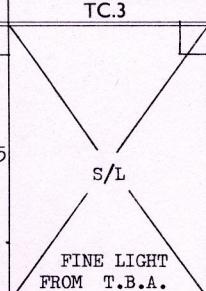

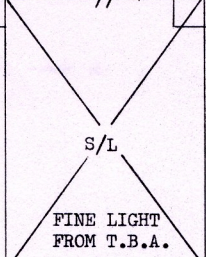
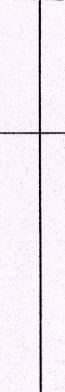
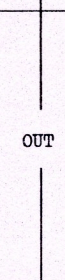
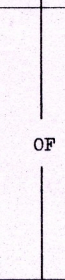
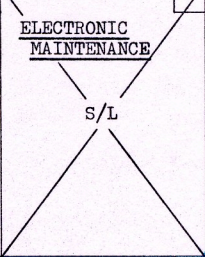
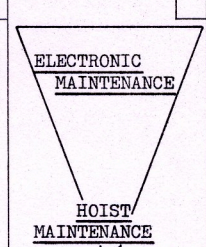
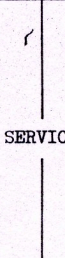
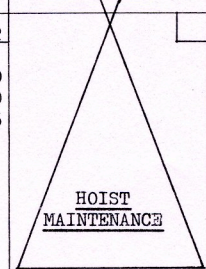
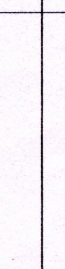
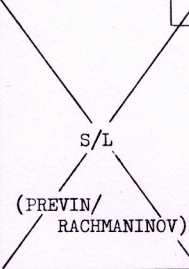


(Producer)

(Script Editor)

Accepted/Rejected by.....

BBC CURRENT STUDIO ARRANGEMENTS

WEEK 26 ISSUE: DRAFT - 15th APRIL 1980
ALL DETAILS ARE SUBJECT TO AMENDMENT

O/N	TC.1	TC.3	TC.4	TC.5	TC.6	TC.7	TC.8
SATURDAY 21.6	TAMING OF THE SHREW (Cont'd) DP/Miller 2150/9631 Reh:1100 Reh/Rec:1430-1715 Rec:1930-2200 Outside Cat. C	 S/L FINE LIGHT FROM T.B.A.	TERRY & JUNE LC/Whitmore 1140/9716 Reh:1030 Rec:2000-2130 Tx: 6/6 AR	LEGAL ADVICE CE/Roberts 3050/5433 Reh:1030 Rec:1930-2200 Tx: 5/10	HOME ON SUNDAY RB/Gort 8140/1156 Reh/Rec:1100-1200 Reh/Rec:1430-1630 Reh/Rec:1930-2200 Tx: 6/6		WEEKEND WOGAN LV/Boyd 1240/1225 Reh:1030 LIVE Incl VTR 5/9 AR EVENING STRIKE & LIGHT RIG
SUNDAY 22.6	TAMING OF THE SHREW (Cont'd) Reh:1100 Reh/Rec:1430-1715 Rec:1930-2200 Outside Cat. C	MACKENZIE DL/McBain 2349/9369 Reh:1200 Reh/Rec:1430-1715 Rec:1930-2200 5/	MERRY GO ROUND SB/Haywood 2940/1217 Reh:1030 Rec:1800-1900 Tx: (MEDIUM) EVENING STRIKE & LIGHT RIG	READ ALL ABOUT IT MA/Williams 4149/1209 Reh:1100 Rec:1430-1630 Tx: 2/14 (MEDIUM) STRIKE & L/RIG	STRIKE // L/RIG  S/L FINE LIGHT FROM T.B.A.		BLANKETY BLANK LV/Boyd (x2) 1240/1049&50 Reh:1200 Rec:1930-2200 Tx: 9&10 AR
MONDAY 23.6	TAMING OF THE SHREW (Cont'd) Reh:1100 Reh/Rec:1430-1715 Tx: Outside Cat. C	MACKENZIE (Cont'd) Reh/Rec:1100-1200 Reh/Rec:1430-1715 Rec:1930-2200	BLUE PETER CP/Baxter 3340/2026 Reh:1030 Rec:Ins:1145-1215 LIVE Incl VTR (MEDIUM) STRIKE	A.M. S&L NEWSNIGHT CA/Carey 5350/4126 Reh/Rec:1600-1730 Reh/Rec:2000-2100 Reh/Rec:2200-2245 LIVE Incl VTR	TO SERVE THEM ALL MY DAYS DL/Wilson 2340/9815 Reh:1100 Rec:1930-2200 "A Proper Old Steal"	OUT 	A.M. RIG & S/L PANORAMA CA/Bolton 5340/5526 Reh/Rec:1500 LIVE Incl VTR (MEDIUM)
TUESDAY 24.6	ELECTRONIC MAINTENANCE	OUT OF COURT GF/Chaffer 6450/6037 Reh:1100 Reh/Rec:1430-1600 LIVE Incl VTR (MEDIUM)	ELECTRONIC MAINTENANCE	NEWSNIGHT (Cont'd) Reh/Rec:1600-1730 Reh/Rec:2000-2100 Reh/Rec:2200-2245 LIVE Incl VTR	TO SERVE THEM ALL MY DAYS (Cont'd) Reh:1030 Reh/Rec:1430-1715 Reh/Rec:1930-2200 Tx: // STRIKE	OF 	STRIKE & // L/RIG ELECTRONIC MAINTENANCE  S/L
WEDNESDAY 25.6	EMPTY	TOP OF THE POPS LV/ 1240/1393 Reh:1100 Rec:1930-2100 Tx:26.6.80 Rec:2100-2200	EMPTY	NEWSNIGHT (Cont'd) Reh/Rec:1600-1730 Reh/Rec:2000-2100 Reh/Rec:2200-2245 LIVE Incl VTR	ELECTRONIC MAINTENANCE  HOIST MAINTENANCE	SERVICE 	DR. WHO (x2) DL/Dudley 2340/9271&2 Reh:1400 Rec:1930-2200 1&2
THURSDAY 26.6	EMPTY	EMPTY	EMPTY	NEWSNIGHT (Cont'd) Reh/Rec:1600-1730 Reh/Rec:2000-2100 Reh/Rec:2200-2245 LIVE Incl VTR	HOIST MAINTENANCE  HOIST MAINTENANCE		DR. WHO (Cont'd) Reh:1030 Reh/Rec:1430-1715 Rec:1930-2200
FRIDAY 27.6	 S/L (PREVIN/RACHMANINOV)	GALLERY ONLY -SWITCHING CENTRE ROTARY ATHLETICS OS/Shrewsbury 7340/1264 Reh:TBA LIVE Incl VTR S/L (Kelly Monteith)	EMPTY	NEWSNIGHT (Cont'd) Reh/Rec:1600-1730 Reh/Rec:2000-2100 Reh/Rec:2200-2245 LIVE Incl VTR	JACKANORY PLAYHOUSE CP/Beeching 3340/9142 Reh:1030 Rec:1930-2200 Tx: // Legal		DR. WHO (Cont'd) Reh:1030 Reh/Rec:1430-1715 Rec:1930-2200 // Weekend Wogan

WEEK 26 ISSUED BY:- A/PROD ASST.- ALAN KINGSHOTT PABX: 2341/2/3

PABX: 3911

From: Script Assessor (Costume)

Room No. &
Building:

3043, T.C.

Tel.
Ext.:

2816/7

date: 17th April, 1980

Subject: DEADLINE DATES

To: John Nathan Turner
c.c. Costume Designer

Please note that your proposed deadlines for 'Dr. Who 5Q' are:-
(scripts unseen)

1st Recording, Week 26

Principals:

12th May, Week 20

Specials & small parts, monster makes,
numbers of extras etc.,:

23rd May, Week 21

Extras:

3rd June, Week 23

2nd Recording

Any principals not involved in 1st Rec:

6th June, Week 23

Small parts:

6th June, Week 23

Extras:

13th June, Week 24

Lynn R Bracewell
p.p. Pat Fisher

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

17th April, 1980

DOCTOR WHO: 5Q

Steven Drewett

Enclosed is a scene breakdown for
Doctor Who 5Q. Please bear in mind
that there will be a number of changes
in the story before it reaches
rehearsal script form.

Nice to have you aboard!

(John Nathan-Turner)

Enc

jj

CONFIDENTIAL

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

17th April, 1980

DOCTOR WHO: 5Q

Script Assesor, Costume Department (Pat Fisher)

Enclosed are draft scripts for Doctor Who 5Q.
We shall be making a number of changes to
these scripts before they reach rehearsal
script form.

(John Nathan-Turner)

Enc

jj

FROM: Production Unit Manager, "DR. WHO"

Rm. Blg.: 409 Threshold House PABX: 2231/2238 date: 21.4.80.

SUBJECT: PRODUCTION SCHEDULE & VT REQUIREMENTS

DR. WHO 5Q ep. 1:02340/9271 1 LDL C046W tx wk 40
ep. 2:02340/9272 1 LDL C047P 41
ep. 3:02340/9273 1 LDL C048J 42
ep. 4:02340/9274 1 LDL C049D 43

TO: Terrence Dudley,
Hermione Stewart
John Holmes
Peter Howell
Dick Mills
Dave Jarvis
David Lackersteen
Andi Stroud
Maria (Sound Allocations)
Jenny (VE Allocations)
Sam Andrew

<u>STUDIOS</u>	wk 26	Wednesday, 25th June	TC8	1930-2200	reh/rec
		Thursday, 26th June	"	1430-1715	" "
				1930-2200	" "
		Friday, 27th June	"	1430-1715	" "
				1930-2200	" "
	wk 28	Thursday, 10th July	TC6	1930-2200	" "
		Friday, 11th July	"	1430-1715	" "
				1930-2200	" "
	wk 29	Saturday, 12th July	"	1430-1715	" "
				1930-2200	" "
<u>TAPE TO TAPE</u>		Monday, 14th July	4 hours x two machines + time times to be confirmed		code
<u>GALLERY ONLY</u>		Tuesday, 15th July	TC1	1100-2200	3 machines
<u>VTR EDITS</u>	wk 30	Saturday, 19th July		0900-1845	3 machines
		Sunday, 20th July		" "	" "
		Thursday, 24th July		" "	" "
	wk 35	Saturday, 23rd August		0900-1845	" "
		Sunday, 24th August		" "	" "
<u>SHIB COPIES</u>		Weekend 26th/27th July: <u>two</u> copies of edited programmes to be made, with time code in vision			
		Evening of Sunday, 24th August: <u>two</u> copies of edited programmes to be made, with time code in vision.			

cont'd.

PRODUCTION SCHEDULE "DR.WHO" 5Q cont'd.

SHIB
REVIEWS:

wk 31 Monday, 28th July 1030 onwards
rm. 402 Union House

wk.36 Monday, 25th August 1030 onwards
rm. 402 Union House.

above reviews to be attended by
John Holmes and Peter Howell and Dick Mills.

SYPHER
DUBS:

wk 34 Saturday, 16th August 1000-2200
Monday, 18th August " "

wk 37 Tuesday, 9th September 1000-2200
Wednesday 10th September 0930-1830

(Anji Smith)

Strand/Series Title		DOCTOR WHO		5Q		REHEARSAL ROOM BOOKING					
Programme Title						Distribution		Denotes Recipient		No of Cop	
Episode/Sub. Title		1-4				To:-		Room No. and Building		✓	
Project Number		02340/9271-4		Prod. Costing Wk(s)		Channel		Studio Bookings		4047 T.C.	
Programme Identificat'n Number						Studio					
Production date(s)		25,26,27 June 10,11,12 July				Week(s)		26 28/29		Producer 204 Union House *	
								Director 209 Thresh House ✓ *		② ①	
								Sup. (Reh. Props)		Victoria Rd, N. Acton ①	
Filming/O.B. date(s)		Nil				Week(s)					
		Room No. / Building		Tel. Extn.		Department					
Producer		John Nathan-Turner		204 Union		3667		S/S Drama		File Copy	
Director		Terence Dudley		209 Thresh		4113		"		1	
Designer		Philip Lindley		266 ScBlk TC		5049		Design		Date 21.4.80 *	

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:
One of these two copies, signed by the Producer, will be returned to Studio Bookings:

(PART 2)
(PART 3)

Amendment to earlier form sent on 26.2.80

PART 1 Mark-up date(s): Friday, 13th June, 1980

First reh. date: 14th June Last reh. date: 9th July, 1980

Details of Saturday afternoons or Sundays if required (state dates and times):

Saturdays required

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, minors in cast, etc.):

Large room preferred owing to
large, composite sets (at
Television Rehearsal Rooms, Acton -
please)

Signed

J. Judge
(Jane Judge)

Date 21.4.80

PART 2 The following rehearsal facilities have been booked for this production

Room202....TRR

Total no. of days 27 at £87-00 TOTAL INTERNAL COST £2349

Facility Code J 30

Signed

Angela McManus

Date 2nd June 1980

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking

Signed

Jane Judge

Date

3/6/80

50
Jane Judge, Doctor Who Production Office

203 Union House

3667

24.4.80

DOCTOR WHO

Liz Shanley, Script Typists

Here are the four scripts as promised.

Is it possible to have the episode number below the project no. (as indicated) & also on page (ii) the cast as grouped? It would help us tremendously if you could manage these.

Please give me a call when it is ready.

Again, many thanks for your help.

(Jane Judge)

Enc

John Nathan-Turner, Producer 'Doctor Who'

204 Union Ho

3667

25th April, 1980

DOCTOR WHO: REHEARSAL SCRIPTS

Shift Supervisor, Office Printing TC

c.c.: O.A. Series/Serials

Further to our memo of 15th April, 1980 re Doctor Who rehearsal scripts 80 x 4 episodes to be run off on Saturday, 26th April with assurance from O.A. Series/Serials that these scripts will receive priority, I herewith enclose the material.

According to members of the current shift as at 1800, Friday, 25th April, these scripts have not been booked into your system.

As there has been no response to our original memo I would like some assurance that these scripts will be duplicated over the weekend ready for a production team arriving first thing Monday, 28th April.

Grateful thanks for your assistance.

(John Nathan-Turner)

Enc: 4 rehearsal scripts

jj

John Nathan-Turner, Producer, 'Doctor Who'

204 Union House

3667

28th April, 1980

DOCTOR WHO: 5Q

Script Assessor, Costume Department (Pat Fisher)

Enclosed are rehearsal scripts for
Doctor Who 5Q 'The Last Zolfa-Thuran'.
Please destroy the earlier drafts we
sent you.

(John Nathan-Turner)

Enc
jj

From: Terence Dudley

Room No. &
Building:

209 Thres.

Tel.

Ext.: 4113

date: 30th April 1980

Subject: DR. WHO. SERIES 5Q: VISION MIXER -Wks 26, 28 & 29

To: DAVID HANKS thro' Producer
(John Nathan Turner)

For the above series of Dr. Who which Terry is directing he would like to request the allocation of SHIRLEY COWARD - and if she is not available JOHN BARCLAY.

I have spoken to John Nathan Turner, and he would be grateful if you could find it possible to let us have either Shirley or John for this particular story.

Thanks.

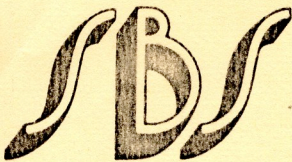
(for Terence Dudley)

Hermie,

Did I tell you
that John Holmes
cannot ~~do~~ remount
of Gallery only and
you have been
allocated

Adrian Bishop Haggett?

Deji



SCRIPT BREAKDOWN SERVICE Ltd
25A Holland Park Avenue
London W11 3RW
Telephone: 01-459 2781

Administrative Director: Lydia Martin

Ref: 241/TV/1/5/80

TITLE: "DR. WHO"

PRODUCTION INFORMATION

Production Company: B.B.C.
Title: "THE LAST ZOLFA THURAN".
Type: SERIAL 5Q IN 4 EPISODES.
Producer: JOHN NATHAN TURNER.
Director: TERENCE DUDLEY.
Overall Dates: 16TH JUNE - 12TH JULY.
Location: STUDIO IN LONDON.

* * * * *

THE TIGELLANS:- All of whom are blonde characters and need to be fair haired and fair skinned.

IMPORTANT PART.

LEXA: Aged late 30's. The leader of a religious group of people called DEONS (who are also Tigellans) but are more blonde. She is striking both in looks and personality. A forceful lady.

GOOD MEDIUM PARTS

CARIS: Aged late 20's. Boyish humanoid girl who is one of the scientific community of this planet. She is a capable scientist.

DEEDRIX: Aged late 20's -early 30's. A male scientist on the Planet. Similar to Caris.

ZASTOR: Aged late 50's. An ancient dignified figure.in contrast to the scientists. Elder statesman type.

SMALL PART

A GUARD: Also blond and fair looking. Aged mid 20's.

.

GENERAL GRUGGER: The leader of a band of space raiders. Aged late 20's - mid 40's. A villain type and tough.

GOOD MEDIUM PART.

BROTADAC: Aged in his 30's. General Glugger's Lieutenant. A tough,big man.

An ACTOR to play an earthling, the same age and looks as actor Tom Baker who is playing "Dr. Who". Must have good voice.

SMALL IMPORTANT PART

.

Please send submissions in writing with full details and photographs (if not in Spotlight), to:-

Terence Dudley,
Room 209,
Threshold House,
Shepherds Bush Green,
London. W.12.

NO TELEPHONE CALLS PLEASE.

Strand/Series Title		Series 5Q		ARTIST'S (CONTRIBUTORS) REQUISITION			
Programme Title		DR WHO		Distribution		Denotes Recipient	
Episode/Sub. Title		THE LAST OF ZOLEA THURAN		To:		Room No. and Building	
Project Number		02340/9271-2-3-4		Contracts Asst.:		S.H.	
Programme Identificat'n Number		L/LDL/C 046W 047P 048J; 049 D		NANSI DAVIES		1	
Production date(s)		25-26-27 June (studio 8) 10-11-12 July (studio 6)		Week(s)		26 28-29	
Filming/O.B. date(s)		-		Week(s)			
Producer		JOHN NATHAN TURNER		Room No. / Building		Tel. Extn.	
Director		TERENCE DUDLEY		204 Union		3667	
Designer		PHILIP LINDLEY		209 Thres		4113	
		TC		5049		5049	
				Drama		S & S	
				Design		12th May 1980	
				File Copy		1	
				Date		*	

RECORDING TIMES	1930-2200, (1st day) 1430-1515/1930-2200(2nd-3rd)	PROGRAMME DURATION	a.b.	ALLOCATION FOR ARTISTS	£
-----------------	--	--------------------	------	------------------------	---

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)					
Read Thro' (all four episodes) 14th June 1980					
(1) 16th - 21st/23-24th June O/R -Acton Reh Block					
(2) 30th June;1st - 5th/7th-9th July -do-					

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)					
25th-26th-27th June: Multi Eipsodic recording					
10th-11th-12th July: -do-					
Reh: 1400 start on 1st day/ 1030 start 2nd/3rd days ea session					
Rec:(Times as indicated above)					

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
TOM BAKER		DOCTOR WHO. (Will also be playing his 'copy' i.e. voice & in vis seqs)	Ep.1. Ep.2 Ep.3 Ep.4
LALLA WARD		ROMANA	Ep.1 Ep.2 Ep.3 Ep.4
JOHN LEESON(K.9)		THE VOICE OF K.9.	
COLETTE GLEESON		CARIS	14th June - 12th July All 4 eps.
CRAWFORD LOGAN		DEEDRIX	All 4 eps.
JACQUELINE HILL		LEXA	All 4 eps. - - end on 27.6..80
Signature of Producer/Director			

contd

Strand/Series Title	Series 50		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Programme Title	DR WHO		Page No.	2
Episode/Sub. Title	THE LAST 4 2 ZOLFA THURAN			
Project Number	02340/9271-2-3-4			
Programme Identificat'n Number	1/LDL//C 046W, 047P 048J; 049D			

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
CHRISTOPHER OWEN		EARTHLING	All 4 Eps 1 3 4
SIMON SHAW		Tigellan Guard/Messenger Deon Guard	Eps 1 - 2- 3-4 (finish 27th June) (Not done any TV before this)
BILL FRASER		GRUGGER	All 4 Eps
FREDERICK TREVES		BROTADAC	All 4 Eps
Edward Underdown		ZASTOR	All 4 Eps. But we will finish recording on 27.6.80
Deon 7689			There will be the odd Savant or Deon that will be more economically booked on a Typ 1 -but anon!
		Signature of Producer/Director: <i>H Stewart</i> <i>to Frances Sedley</i>	

DEPT. DRAMA SERIES/SERIALS	From	JOHN NATHAN-TURNER	
PRODUCER OF 'DOCTOR WHO'			
Script Editor	CHRISTOPHER BIDMEAD	Project No.	02340/9271-4
		Duration	4 x 25'
Title of Play, Series episode or Serial 'THE LAST ZOLFA-THURAN' 5Q			
Author (and Translator)	JOHN FLANAGAN & ANDREW McCULLOCH	Dramatised/ Adapted by	
Director (if known)	TERENCE DUDLEY	Rec. Wk. & Day (if known)	26: Wed/Thur/Fri 28: Thur/Fri 29: Sat
Studio		Cast *	Large (20 plus) / Medium / Small (6 minus)
Approx. No. & Type of Sets	Possible Film Req.		

TYPE OF DRAMA Modern or Period (give date)

Science fiction adventure

Comedy, Drama, Suspense, Thriller, etc.

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The planet TIGELLA is in trouble. For years the inhabitants have relied on "The Power Pentagram", a mysterious source of energy that feeds their underground city where they live to escape the hostile vegetation on the surface. With the power source now unstable the collapse of their civilization seems imminent. ZASTOR, their wise leader, sends for his old acquaintance the DOCTOR.

Meanwhile a nearby long-dead planet has already received visitors, a motley crew of GAZTAKS, one of the many gangs of space raiders who roam the galaxy looting and pillaging. General GRUGGER has lead his gang there in response to a commission to capture an Earthling and bring him to the "Screens of Zolfa-Thura", the only vertical feature in the desert landscape, a kind of giant Stonehenge whose original purpose is unknown.

The ground opens and a gleaming laboratory rises up from beneath the sand.

Inside is the last survivor of Zolfa-Thura, preserved in a form that astonishes the GAZTAKS (as a cactus). It is MEGLOS. He thanks them for the Earthling, whose body he can now occupy to make him mobile, and then reveals his real plans. The GAZTAKS can if they wish join him in the greatest mission the galaxy has ever known -- the invasion TIGELLA and the capture of the Power Pentagram.

(The GAZTAKs convey MEGLOS to TIGELLA, where he manages to persuade ZASTOR to leave him alone in the Power Room; a trick greatly aided by the fact that MEGLOS has managed to mold his new humanoid appearance into a form identical with the DOCTOR. Consequently when the real DOCTOR arrives, having left ROMANA to investigate the surface, he is immediately mistaken for the man who stole the Pentagram.

Down in the walkways of the city MEGLOS, escaping amid alarm bells, has taken a hostage, the girl CARIS. She is one of the Savant faction, who believe the future of TIGELLA lies in repopulation of the surface and independence from the Pentagram. Taking advantage of moments of intermittent instability in MEGLOS'S manifestation as the DOCTOR, CARIS overpowers him and leads him towards the guards. ROMANA, arriving at the city, thinks the DOCTOR is under threat, jumps CARIS and lets MEGLOS get away. She and CARIS rush down to the Power Room to explain the situation to the TIGELLANS. And not before time -- the real DOCTOR is spreadeagled on the sacrificial slab, about to be crushed to death by the ritual rock!

The DOCTOR finally leads them to ZOLFA-THURA just as MEGLOS is about to release the almost infinite power of the Pentagram. The tables are turned, and ZOLFA-THURA vanishes in a flash of light as the TIGELLANS return to tame the surface of their planet and start anew.

ANY OTHER POINTS (e.g. names of leading artists if known)

Tom Baker as the Doctor, Lalla Ward as Romana. Guest stars: Bill Fraser and Jacqueline Hill (who played one of the very first Dr's (William Hartnell) assistants in the 1st two seasons of 'Doctor Who') from 1963)

PRODUCER'S SIGNATURE:



Date:

13/5/80

FROM: Assistant (Production), Programme Planning
SUBJECT: CURRENT STUDIO ARRANGEMENTS
TO: Org. D.S./L.
DATE: 30th May 1980

COPIES: General Distribution

P.U.M. Anji Smith,
203 Union Hse.

Gordie - for information
Room 6055 PADX: 2341/2/3

This is to confirm the following OVERNIGHT EFFORT

PRODUCTION:	DR. WHO		
DEPARTMENT:	DL	PROD. WEEK:	28
DIRECTOR/PRODUCER:	Dudley	PROD. DAY:	Thursday 10th July
PROJECT No.:	2340/9273 & 4	STUDIO:	TC3

Thursday 10th June

Please show over-night Part Re-Set (No lighting effort req'd)

Alan Kingshott

(Alan Kingshott)

EFFECTS

EPISODE ONE

DR WHO (5P)

"THE LAST ZOLFA-THURAN"

STUDIO 'A' TC 8 - 25/26/27th JUNE

'B' TC 6 10/11/12th JULY

SC.	PAGE	SET	DESCRIPTION	STUDIO	RESPONSIBILITY / METHOD
1	2	<u>TIGELLA</u> - WALKWAY <u>INT:</u>	BLINDING FLASH OF ELECTRICAL EXPLOSION (TRANSFORMER ?)	Beck Shore	- VIS FX
2	3	INT: CENTRAL CONTROL	ELECTRONIC WIZARDRY POWER GAUGE FLUCTUATING		PROPS
3	6	WALKWAY	CARIS WORKING ON BURNT OUT TRANSFORMER WITH HAND LASER WELDER - CUTTER ADHESIVE PAD HAND TORCHES COMMUNICATIONS PACK	Shore	
5 6	8 10	POWER ROOM ANNEX WALKWAY	TORCHES (FLAMING) FLUCTUATING BRILLIANT LIGHT (FROM PENTAGRAM)	Shore	FIRE LIGHTERS - Shore ELECTRICIANS VIS FX
9	14	INT: TARDIS	SMALL SONIC SCREWDRIVER ELECTRO PLIERS MAGNESIUM Mallet		
11	20	EXT: ZOLFA-THURA SCREEN AREA	GRUGGER ATTEMPTS TO SCORE SURFACE OF SCREEN WITH HIS RING IT LETIES MAKES NO IMPRESSION		
	21	ZOLFA-THURA	BROTADAC TAKES SMALL CYLINDER, PRESSES IT TO EARTHLINGS NECK. IT DEPOSITS A BRIGHTLY COLOURED DISC WHICH ADHERES TO THE JUGULAR		

EFFECTS

EPISODE ONE

DR WHO (5.0)

"THE LAST ZOLFA-THURAN"

STUDIO 'A' TC 8 - 25/26/27th JUNE

'B' TC 6 10/11/12th JULY

SC.	PAGE	SET	DESCRIPTION	STUDIO	RESPONSIBILITY / METHOD
12	23	EXT: ZOLFA-THURA	MODEL MEGLOS'S LAB EMERGING FROM THE SAND. DOORS SLIDE OPEN		
14	25	INT: MEGLOS LAB	REDIMENSIONER ^{DIGITAL} CLOCK		
18	35	INT: MEGLOS LAB	2 ^{CYLINDERS} CHAMBERS LIGHT UP. MEGLOS PLANT WILTS & COLOUR DRAINS & BECOMES WITHERED. EARTHLING STARTS TO GROW GREEN & PRICKLY		DESIGNER CACTUS TO DRAIN ELECTRONICALLY & ROLL BACK & MIX. - CUTAWAYS.
	36	- II -	VIDEO SCREEN WITH PRINTED INFO.		
	37	- I -	CIRCULAR VIDEO MAP (LIKE A RADAR SCREEN)		
20	41	INT: MEGLOS LAB	CONSOLE (MONITOR) (RE-PLAY SC 19 IN TARDIS) ^{DR & ROMAN 11} MIRROR EFFECT.		
	42		MEGLOS PULLS AT GREEN SKIN		

EPISODE ONE

DR WHO (50)

"THE LAST ZOLFA-THURAN"

STUDIO 'A' TC 8 - 25/26/27th JUNE

'B' TC 6 10/11/12th JULY

SC.	PAGE	SET	DESCRIPTION	STUDIO	RESPONSIBILITY / METHOD
21	43	TARDIS INT:	LOOP ?		
22	45	INT: MEGLOS LAB	CONSOLE TRANSFORM EARTHLING INTO DOCTOR		

EFFECTS

DR WHO (5P)

STUDIO 'A' TC 8 - 25/26/27th JUNE

EPISODE TWO

"THE LAST ZOLFA-THURAN"

'B' TC 6 10/11/12th JULY

SC.	PAGE	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD.
1	1	INT: MEGLOS LAB			
	CAS SC	22 EP 1]			
2	4	INT: TARDIS	LOOP?		
3	7	EXT: ZOLFA-THURA MODEL	MEGLOS LAB DESCENDS. GAZTAK SHIP ELEVATES TO 45°		
4	8	INT: GAZTAK SHIP	BRIDGE WINDOW APPROACH TO PLANET TIGELLA.		ON VIDEO SCREEN.
	9		JUNGLE RUSHING PAST		
9	18	INT: CONTROL CENTRE	FLUCTUATING GAUGE		
10	20	INT: TARDIS	LOOP?		
	22.		TARDIS JUNDERS. TOOL KIT, MANUAL ETC FLY ACROSS ROOM		

EFFECTS

EPISODE

DR WHO (50)

"THE LAST ZOLFA-THURAN"

STUDIO 'A' TC 8 - 25/26/27th JUNE

'B' TC 6 10/11/12th JULY

SC.	PAGE	SET	DESCRIPTION	STUDIO	RESPONSIBILITY / METHOD.
11	24	POWER ROOM ANNEX	PULSATING LIGHT FROM PENTAGRAM		
12	27	EXT: JUNGLE	TARDIS MATERIALISES. CREEPER HOLDING DOOR HANDLE		
13	29	INT: POWER ROOM	PENTAGRAM "THROBBING WITH LIGHT & POWER"!!		
14	31	EXT: JUNGLE: BELL PLANT AREA.	ROOT TRIGGERS OFF CREEPER, WHICH GRABS ROMANA'S ANKLE - BELL FLOWER DESCENDS OVER HER FACE. ELECTRO PLIERS.		VIS FX.
17	37	EXT: JUNGLE: BELL PLANT AREA.	ROMANA SNIPS FREE FROM BELL PLANT WITH ELECTRO-PLIERS TOUCHES ROOT → 2 ND CREEPER & BELL INTO ACTION.		VIS FX.

EFFECTS

EPISODE TWO

DR WHO (50)

"THE LAST ZOLFA-THURAN"

STUDIO 'A' - TC 8 - 25/26/27th JUNE

'B' Tc 6 10/11/12th JULY

[illegible]

EFFECTSEPISODE THREE

DR WHO (5P)

"THE LAST ZOLFA-THURAN"STUDIO 'A' TC 8 - 25/26/27th JUNE'B' TC 6 10/11/12th JULY

SC.	PAGE	SET	DESCRIPTION	STUDIO	RESPONSIBILITY / METHOD.
3	6	WALKWAY & CAVE	MEGLOS "GREEN TURN" EARTHLING / CACTOID		
5	10	WALKWAY & CAVE	MEGLOS - GREEN PRICKLY HAND DAMAGED CONTROL BOX		
11	21/22 22	EXT: JUNGLE: BELL PLANT AREA	ROOTS, CREEPERS DESCENDING BELL PLANTS. GRUGGER BLAZING GUN AFTER ROMANA		
12	24	EXT: CITY ENTRANCE	OUTER DOORS SLIDE SHUT (ACROSS)		
13	25	INT: CITY ENTRANCE	INNER DOORS SHUT - CEILING TO FLOOR		
14	26	EXT: CITY ENTRANCE	GRUGGER FIRES GUN AT DOORS		LASER BEAMS GALLERY

EFFECTS

DR WHO (5P)

STUDIO 'A' TC 8 - 25/26/27th JUNE

EPISODE THREE

"THE LAST ZOLFA-THURAN"

'B' TC 6 10/11/12th JULY

SC.	PAGE	SET	DESCRIPTION	STUDIO	RESPONSIBILITY / METHOD.
15	28	WALKWAY	MEGLOS / EARTHLING / CACTUS		
18	32	INT: BETWEEN TWO SETS OF DOORS	BATTERING RAM LEVERING OPEN DOORS (OUTER) INNER DOOR TO FLY OUT.		PANEL IN DOOR TO BREAK RAM THEN USED TO LEVER DOOR.
19	33	INT: CITY ENTRANCE	OUTER DOORS TO GIVE WAY TIGELLAN & GAZTAK SHOOT OUT.		
20	36	EXT: CITY ENTRANCE	GAZTAK'S SHOOTING MINI PENTAGRAM		wounded Tigellan
22	38	INT: POWER ROOM	STONE BLOCK SLUNG AXE ROPE TO SEVER		

EFFECTS

EPISODE FOUR

DR WHO (5P)

"THE LAST ZOLFA-THURAN"

STUDIO 'A' TC 8 - 25/26/27th JUNE

'B' TC 6 10/11/12th JULY

SC.	PAGE	SET	DESCRIPTION	STUDIO	RESPONSIBILITY / METHOD
3	5	POWER ROOM	2 STRANDS ROPE SEVERED 3 rd ROPE CUTS ONLY 1/2		
4	7	GAZTAK SHIP COCKPIT	THRO' BRIDGE WINDOW APPROACH TO ZOLFA-THURAN		
7	13	EXT: ZOLFA-THURA (MODEL)	PENTAGRAM ENERGISES LIGHTS UP, EXPANDS LAB RISES UNDER IT. PENTAGRAM FIRES BEAMS OF LIGHT OUT TOWARDS SCREENS		
9	15	WALKWAY	ICE ON WALLS ZASTOR HAS TYPE OF ELECTRIC TORCH		DRY ICE ON FLOOR ? FROST SPRAY
10	16	INT: CITY ENTRANCE	GAZTAK FIRES AT ROMANA DEEDRIX FIRES AT GAZTAK		

EFFECTS

EPISODE FOUR

DR WHO (50)

"THE LAST ZOLFA-THURAN"

STUDIO 'A' TC 8 - 25/26/27th JUNE

'B' TC 6 10/11/12th JULY

SC.	PAGE	SET	DESCRIPTION	STUDIO	RESPONSIBILITY/METHOD.
12	20	EXT: ZOLFA-THURA BEHIND SCREEN	TARDIS MATERIALISES :		
25	38	INT: MEGLOS LAB	THRO' PANEL WINDOW GLOWING		
26	39	EXT: ZOLFA-THURA BY SHIP	LARGE ROCK TO HIT GAZTAK WITH K9 STUNS GAZTAK		
27	40	INT: SHIP-COCKPIT	K9 FIRES RAY MELTS HOLD DOOR		LAZER RAY - GALLERY. (
28	42	INT: SHIP-HOLD	MELTED DOOR MEGLOS GOES 'GRACTUS' & EARTHLING 'GRACTUS' LEAVES EARTHLING BECOMES GREEN FLUID WHICH WRIGGLES ACROSS FLOOR & EXITS!?		MELTED POLYSTYRENE (VIDEO DISC TO SPEED UP) Electronic shape? Dave.

EFFECTSEPISODE FOUR-11-
DR WHO (50)"THE LAST ZOLFA-THURAN"STUDIO 'A' TC 8 - 25/26/27th JUNE'B' TC 6 10/11/12th JULY

SC.	PAGE	SET	DESCRIPTION	STUDIO	RESPONSIBILITY / METHOD.
29	45	INT: MEGLOS LAB	DIGITAL COUNTDOWN CLOCK (FROM 30'?)		
31	47	INT: MEGLOS LAB	GREEN FLUID SNAKES ACROSS FLOOR TO TRANSFUSION CHAMBER WITH SHRIVELLED CACTUS		ELECTRONICALLY
32	48	EXT: ZOLFA-THURA MODEL	SPACECRAFT TARDIS LAB PENTAGRAM SCREENS		
33	49	EXT: ZOLFA-THURA BEHIND SCREEN	TARDIS + LIGHTS FLASHING.		
34	50	INT: MEGLOS LAB	CACTUS INTO FLUORESCENT GREEN LIFE		ELECTRONICALLY
35	51	EXT: ZOLFA-THURA BEHIND SCREEN	TARDIS DE-MATERIALISES		

EFFECTS

EPISODE FOUR

DR WHO (5Q)

"THE LAST ZOLFA-THURAN"

STUDIO 'A' TC 8 - 25/26/27th JUNE

'B' TC 6 10/11/12th JULY

SC.	PAGE	SET	DESCRIPTION	STUDIO	RESPONSIBILITY / METHOD.
36	52	EXT: ZOLFA-THURA (MODEL)	SPACECRAFT. LAB DESCENDING (PENTAGRAM ?). EXPLOSION !		
37	55	EXT: JUNGLE CLEARING	TARDIS DE-MATERIALISES		

Strand/Series Title		DR WHO		EXTRAS (WALK-ONS) REQUISITION			
Programme Title		THE LAST ZOLFA THURAN		Distribution		Denotes Recipient	
Episode/Sub. Title		Ep. 5Q		To:		Room No. and Building	
Project Number		02340/9271-2-3-4		Booking Assistant:		S.207, S.H.	
Programme Identificat'n Number		1/LDL/C 046W;047P;048J:049D		Studio		6 & 3	
Production date(s)		25th;26th;27th June		Week(s)		26	
Filming/O.B. date(s)				Week(s)			
Producer		JOHN NATHAN TURNER		Room No. / Building		204 Union	
Director		TERENCE DUDLEY		Tel. Extn.		3667	
Designer		PHILIP LINDLEY		Department		Drama	
						File Copy	
						Date	
						3rd June 1980	

Recording Times see below

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

1st Period 25th June: 1400 - 2200
26th June: 1030 - 2200
27th June: 1030 - 2200
TC 8 / 2nd Period 10th July: 1400-2200
11th July: 1030-2200
12th July: 1030-2200

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
SEE ATTACHED LIST FOR DETAILS			
of Wols- Dates & Agents			
- as discussed - you will book as			
Wol - and warn them			
it could be multiepisodic			
& pay the extra by supplementaries.			
(Signed) _____			
f Producer/Director			

Strand/Series Title		DR. WHO		GRAPHICS / GRAPHICS CONTRACT							
Programme Title		Series 50		Distribution			Denotes Recipient		No of Cop		
Episode/ Sub. Title		THE LAST ZOLFA-THURAN		To: -		Room No. and Building					
Project Number		02340/9271-24		Prod. Costing WK(s)		Channel		Graphic Organiser		213 Sc. Blk. TC.	7
Programme Identificat'n Number		1/LDL C 046W;047P;047J;048D		Studio		TC1		Floor Manager		4023 TC.	1
Production date(s)		15th July 1980 (Gallery Only)		Week(s)		29		Scenery Manager		102 Sc. Blk. TC.	1
Filming/O.B. date(s)				Week(s)				QUOTE		£	
								ACCEPTED		
								Date		
				Room No. / Building		Tel. Extn.		Department		
Producer		JOHN NATHAN-TURNER		204 Union		3667		Drama		File Copy	
Director		TERENCE DUDLEY		209 Thres		4113		Serials		Date Sent	
Designer		PHILIP LINDLEY		266 Sc Blk		7260		Design		6th June 1980	
										Date Required	
										14th July 1980	
										Date Received	

Three copies of each set of these forms will be used as the Contract.

OPENING TITLES: LETTERING AS AGREED FOR SERIES

- 1. The Last Zolfa-Thuran
- 2. by John Flanagan and Andrew McCulloch
- 3. Part One
- 4. Part Two
- 5. Part Three
- 6. Part Four

CLOSING TITLES:

- 7. Doctor Who TOM BAKER
- 8. Romana LALLA WARD
- 9. General Grugger BILL FRASER
- 10. Lieutenant Brotadac FREDERICK TREVES
- 11. Zastor EDWARD UNDERBOWN
- 12. Lexa JACQUELINE HILL
Caris COLETTE GLEESON
- 13. Deedrix CRAWFORD LOGAN
Earthling CHRISTOPHER OWEN
- 14. Voice of K.9 JOHN LEESON
Tigellan Guard SIMON SHAW

Strand/Series Title	DR. WHO		GRAPHICS / GRAPHICS CONTRACT cont.	
Programme Title	Series 50		Page No.	2
Episode/ Sub. Title	THE LAST ZOLFA-THURAN			
Project Number	02340/9271-2-3-4			
Programme Identificat'n Number	1/LDL C 046W;047P;048J 049D			



Three copies of each set of these forms will be used as the Contract.

Date Required	Date Received
14th July 1980	

CLOSING CREDITS - contd

- 15. Incidental Music
PETER HOWELL
Special Sound
DICK MILLS
- 16. Production Assistant
MARILYN GOLD
Production Unit Manager
ANGELA SMITH
Director's Assistant
HERMIONE STEWART
Assistant Floor Manager
VALERIE McCRIMMON
- 17. Visual Effects Designer
STEVEN DREWETT
Video Effects
DAVID JERVIS
Vision Mixer
GRAHAM GILES
- 18. Technical Manager
BRENDAN CARR
Senior Cameraman
ALEX WHEAL
Video Tape Editor
~~DAVID WALLERSON~~
- 19. Lighting
BERT POSTLETHWAITE
Sound
JOHN HOLMES
- 20. Costume Designer
JUNE HUDSON
Make Up Artist
CECILE HAY-ARTHUR
- 21. Script Editor
CHRISTOPHER H. BIDMEAD
Title Sequence
SID SUTTON
- 22. Designer
PHILIP LINDLEY

contd

Strand/Series Title	DR. WHO		GRAPHICS / GRAPHICS CONTRACT cont.	
Programme Title	Series 50		Page No.	3
Episode/ Sub. Title	THE LAST ZOLFA THURAN			
Project Number	02340/9271-2-3-4			
Programme Identificat'n Number	1/LDL C 046W;047P 048J;049D			



Three copies of each set of these forms will be used as the Contract.

Date Required
214th July 1980

Date Received

SLOSING TITLES contd

22. Executive Producer
BARRY LETTS

23. Producer
JOHN NATHAN-TURNER

24. Director
~~TERENCE DUDLEY~~
BBC C 1980

The Last Zolfa - Thuram

by ~~_____~~ by John Flanagan
and Andrew McCulloch.

- _____ Part One
- _____ " Two
- _____ " Three
- _____ Part Four

C
~~~~~

=====

\_\_\_\_\_ Title Sequence.



11th June 1980

Dear John,

Just to let you know that the read-through of 'Zolfa-Thuran' is on Saturday, 14th June at 10.30 a.m.

Hope you can make it.

Here's the updated version of the script.

Yours,

(Chris Bidmead)  
Script Editor, Dr. Who

J. Flanagan, Esq.,

11th June 1980

Dear Andy,

Just to let you know that the read-through of 'Zolfa-Thuran' is on Saturday, 14th June at 10.30 a.m.

Hope you can make it.

Here's the updated version of the script.

Yours,

(Chris Bidmead)  
Script Editor, Dr. Who

A. McCulloch, Esq.,



**From:** Terence Dudley

Room No. &  
Building:

209 Thres

Tel.  
Ext.:

4113

*File*  
date: 12th June 1980

**Subject:**

PHOTO CALL: DR. WHO

19th June 1980

**To:**

JUNE HUDSON  
CECILE HAY-ARTHUR

c.c. John Nathan-Turner  
Ruth (Studio Bkgs)

This is to confirm the photo session on 19th June.

Christopher Owen (Earthling) will be released at 1400  
for Make Up

Tom Baker will come over to TC by 1630 to dress and  
be made up.

The Photographic Studio is booked from 1430 - 1800

We only require Head & Shoulder shots of Earthling &  
The Doctor. I believe John will need the Doctor in  
full costume for his pictures.

Dressing Rooms are booked in the Red Assembly(Basement)

*Terence*  
(Asst to Terence Dudley)



FROM: Hermione, Rm 209 Thres. PABX 4113

SUBJECT: DR. WHO: SERIES 5Q: DRESSING ROOMS

TO: Ruth, Studio Bookings, TC

13th June 1980

As the requirements for the two studio sessions varies marginally, I am putting both on same request, but sending you two copies so you can go mad with the paper!

25th-26th-27th June: TC 6

Gr.fl./w.bath:

TOM BAKER

LALLA WARD

BILL FRASER

JACQUELINE HILL

EDWARD UNDERDOWN

Gr.fl.single:

FREDERICK TREVES

COLETTE GLEESON

CRAWFORD LOGAN

Lr.Grnd: (single)

CHRISTOPHER OWEN

SYLVIA MARRIOTT

(Basement to us  
ord.folk)

(double)

SIMON SHAW

JOHN LEESON

(sixes)

TONY ALLEF

RANJIT NAKARA

HI CHING

BRUCE CALLENDER

RAY KNIGHT

STEPHEN NAGY

JIMMY MUIR

JOHN HOLLAND

TERENCE CREASEY

EDDIE SOMMER

CHRIS MARKS

LEWIS HOOPER

MICHAEL BRYDON

DAVID CLEEV E

STEPHEN KANE

JOHN LAING

DAVID COLE

HOWARD BARNES

MICHAEL GORDON BROWN

HARRY FIELDER

LAURIE GOOD

PETER GATES FLEMING

GEOFF WHITESTONE

10th-11th-12th July: TC 3

Star & singles on Ground floor - same as first session

Lr Grnd: (double)

CHRISTOPHER OWEN

SIMON SHAW



10th-11th-12th July: contd

|                         |                 |
|-------------------------|-----------------|
| (single)                | JOHN LEESON     |
| <u>Lr Grnd:</u> (sixer) | TONY ALLEF      |
|                         | RANJIT NAKARA   |
|                         | HI CHING        |
|                         | BRUCE CALLENDER |
|                         | JOHN HOLLAND    |
|                         | JIMMY MUIR      |

As mentioned on the 'phone - it is absolutely essential to have Edward Underdown in one of the rooms with bath as he is slightly incapacitated.

There is also a chance that we will finish with a couple of the the main characters on the first session, in which case I will let you know and release their rooms.



FROM: Hermione, Rm 209 Thres. PABX 4113

SUBJECT: DR. WHO: SERIES 5Q: DRESSING ROOMS

TO: Ruth, Studio Bookings, TC

13th June 1980

As the requirements for the two studio sessions varies marginally, I am putting both on same request, but sending you two copies so you can go mad with the paper!

25th-26th-27th June: TC 6

Gr.fl./w.bath:

TOM BAKER

LALLA WARD

BILL FRASER

12/ JACQUELINE HILL

12/ EDWARD UNDERDOWN

Gr.fl.single:

FREDERICK TREVES

COLETTE GLEESON

CRAWFORD LOGAN

Lr.Grnd: (single)

CHRISTOPHER OWEN

SYLVIA MARRIOTT

(Basement to us  
ord.folk)

(double)

SIMON SHAW  
JOHN LEESON

(sixes)

TONY ALLEF  
RANJIT NAKARA  
HI CHING  
BRUCE CALLENDER  
RAY KNIGHT  
STEPHEN NAGY

JIMMY MUIR  
JOHN HOLLAND  
TERENCE CREASEY  
EDDIE SOMMER  
CHRIS MARKS  
LEWIS HOOPER

MICHAEL BRYDON  
DAVID CLEEV E  
STEPHEN KANE  
JOHN LAING  
DAVID COLE  
HOWARD BARNES

MICHAEL GORDON BROWN  
HARRY FIELDER  
LAURIE GOOD  
PETER GATES FLEMING  
GEOFF WHITESTONE

10th-11th-12th July: TC 3

Star & singles on Ground floor - same as first session

Lr Grnd: (double)

CHRISTOPHER OWEN  
SIMON SHAW



|                         |  |                             |  |                     |                             |                     |                                         |                   |           |             |  |
|-------------------------|--|-----------------------------|--|---------------------|-----------------------------|---------------------|-----------------------------------------|-------------------|-----------|-------------|--|
| PROG. TITLE             |  | DR WHO 5 Q                  |  |                     | VISUAL EFFECTS REQUIREMENTS |                     |                                         |                   |           |             |  |
| Episode(s) / Sub. Title |  | The Last Zolfa Thuran       |  |                     | Distribution To:-           |                     | Denotes Recipient Room No. and Building |                   | No of Cop |             |  |
| Proj. No(s)             |  | 0234/9271-4                 |  | Prod. Costing Wk(s) |                             | Visual Effects Org. |                                         | 217 Sc.Blk., T.C. |           | 2           |  |
| Dept.                   |  |                             |  |                     | Studio                      | TC8 TC3             |                                         |                   |           |             |  |
| Production date(s)      |  | 25/26/27 June 10/11/12 July |  |                     | 26 Week(s)                  | 28                  |                                         |                   |           |             |  |
| Filming/O.B. date(s)    |  |                             |  |                     | Week(s)                     |                     |                                         |                   |           |             |  |
| Producer                |  | John Nathan Turner          |  |                     | 204                         | Union Hse           |                                         | 3667              |           | 1           |  |
| Director                |  | Terence Dudley              |  |                     | 209                         | Thres Hse           |                                         | 4113              |           | Date Sent * |  |
| Designer                |  |                             |  |                     |                             |                     |                                         |                   |           |             |  |

|                          |               |            |
|--------------------------|---------------|------------|
| Rehearsal Room Phone No. | Film Location | Date Rec'd |
|--------------------------|---------------|------------|

PLEASE ATTACH MARKED-UP SCRIPT WHEN APPLICABLE

VISUAL EFFECTS USE ONLY

| DATE REQD. IF KNOWN | ITEM                                                                | DESCRIPTION — PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION  | EFFORT HOURS | MATERIAL £ |
|---------------------|---------------------------------------------------------------------|---------------------------------------------------------------------|--------------|------------|
|                     | The following items are required in TC 3 & TC 8 on the above dates. |                                                                     |              |            |
|                     | 1.                                                                  | K 9                                                                 |              |            |
|                     | 2.                                                                  | Lightweight K9                                                      |              |            |
|                     | 3.                                                                  | K 9 's tool kit (sonic screwdriver,electro pliers, mallet Tweezers) |              |            |
|                     | 4.                                                                  | Explosion on Transformer                                            |              |            |
|                     | 5.                                                                  | Energy intake guage                                                 |              |            |
|                     | 6.                                                                  | 3 electric hand torches                                             |              |            |
|                     | 7.                                                                  | Adhesive eye pads                                                   |              |            |
|                     | 8.                                                                  | Laser welder cutter                                                 |              |            |
|                     | 9.                                                                  | Communications pack                                                 |              |            |
|                     | 10.                                                                 | Model Landscape, Screens, Laboratory                                |              |            |
|                     | 11.                                                                 | Model spacecraft                                                    |              |            |
|                     | 12.                                                                 | Drugging cylinder                                                   |              |            |
|                     | 13.                                                                 | Man sized Cactus                                                    |              |            |
|                     | 14.                                                                 | Redimensioner                                                       |              |            |
|                     | 15.                                                                 | 1 5' Pentagon                                                       |              |            |
|                     | 16.                                                                 | 1 2" Pentagon                                                       |              |            |
|                     | 17.                                                                 | 1 5" Pentagon                                                       |              |            |
|                     | 18.                                                                 | Planet Tigella                                                      |              |            |
|                     | 19.                                                                 | Melting door effect                                                 |              |            |
|                     | 20.                                                                 | Burning rope effect                                                 |              |            |
|                     | 21.                                                                 | lightweight rock                                                    |              |            |
|                     | 22.                                                                 | Green liquid Meglos                                                 |              |            |
|                     |                                                                     | Val McCrimmon (AFM)                                                 | HOURS        | £          |
|                     |                                                                     | Signature                                                           | £            | £          |
|                     |                                                                     |                                                                     | (FO8)        | (137)      |

(i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.

(ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.

(iii) Please number each item separately.



|                                                    |  |                     |  |                                    |                     |                        |                                                                                                                                                  |  |           |
|----------------------------------------------------|--|---------------------|--|------------------------------------|---------------------|------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|--|-----------|
| Strand/Series Title<br><b>Dr Who 50</b>            |  |                     |  | <b>VISUAL EFFECTS REQUIREMENTS</b> |                     |                        |                                                                                                                                                  |  |           |
| Programme Title                                    |  |                     |  | Distribution                       |                     |                        | Denotes Recipient                                                                                                                                |  | No of Cop |
| Episode/Sub. Title<br><b>The Last Zolfa Thuran</b> |  |                     |  | To:-                               |                     |                        | Room No. and Building                                                                                                                            |  |           |
| Project Number                                     |  | Prod. Costing Wk(s) |  | Channel                            | Visual Effects Org. | GO7 250 Western Avenue |                                                                                                                                                  |  | 2         |
| Programme Identificat'n Number                     |  |                     |  | Studio                             |                     |                        |                                                                                                                                                  |  |           |
| Production date(s)                                 |  |                     |  | Week(s)                            |                     |                        |                                                                                                                                                  |  |           |
| Filming/O.B. date(s)                               |  |                     |  | Week(s)                            |                     |                        |                                                                                                                                                  |  |           |
|                                                    |  |                     |  | Room No. / Building                | Tel. Extn.          | Department             | <div style="background: repeating-linear-gradient(45deg, transparent, transparent 2px, black 2px, black 4px); height: 20px; width: 100%;"></div> |  |           |
| Producer                                           |  |                     |  |                                    |                     |                        | File Copy                                                                                                                                        |  | 1         |
| Director                                           |  |                     |  |                                    |                     |                        | Date                                                                                                                                             |  |           |
| Designer                                           |  |                     |  |                                    |                     |                        | *                                                                                                                                                |  |           |

| Rehearsal Room<br>Phone No. | Film Location | Date Rec'd |
|-----------------------------|---------------|------------|
|-----------------------------|---------------|------------|

|                                |                            |
|--------------------------------|----------------------------|
| PLEASE ATTACH MARKED-UP SCRIPT | VISUAL EFFECTS<br>USE ONLY |
|--------------------------------|----------------------------|

| DATE<br>REQD.<br>IF<br>KNOWN | ITEM | DESCRIPTION — PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION | EFFORT<br>HOURS | MATERIAL<br>£ |
|------------------------------|------|--------------------------------------------------------------------|-----------------|---------------|
|------------------------------|------|--------------------------------------------------------------------|-----------------|---------------|

[illegible]

- (i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.
- (ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.
- (iii) Please number each item separately.



**From:**

John Nathan-Turner, Producer 'Doctor Who'

Room No. &  
Building:

204 Union Ho

Tel.  
Ext.: 3667

date: 30th June, 1980

**Subject:**

DOCTOR WHO: OVERRUN

**To:**

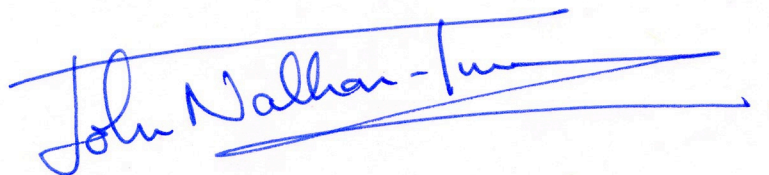
H.S.S.D.Tel.

c.c.: C.A. to H.D.G.Tel.

---

5Q: 'The Last Zolfa-Thuran'

On Thursday, 26th June we had an overrun  
of fifteen minutes due to the complexities  
of redressing a jungle set.

A handwritten signature in blue ink, reading "John Nathan-Turner", with a horizontal line drawn through it.

(John Nathan-Turner)

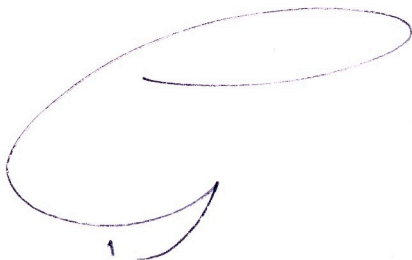
jj



From H.Series/Serials D.Tel.

John

were these  
complexities we  
had not foreseen  
or what?





02340/9271

DR. WHO - 5Q

THE LAST ZOLFA - THURAN

|            |                    | TEL.                    |
|------------|--------------------|-------------------------|
| PRODUCER   | JOHN NATHAN-TURNER | <del>4111</del> 3667    |
| DIRECTOR   | TERENCE DUDLEY     | 4113                    |
| P. A.      | GOLDIE             | " 7720                  |
| ASST.      | HERMIONE           | " "                     |
| AFM.       | VAL MCCRIMMON      | " "                     |
| DESIGNER   | PHILIP LINDLEY     | 7269 067-               |
| ASST.      | MARY GRAVES        | <del>5221</del> - 27809 |
| COSTUME    | JUNE HUDSON        | 892-8271<br>2723        |
| MAKE UP.   | CECILE HAY-ARTHUR  | 788-0397<br>4845        |
| VIS-FX     | STEVE DREWETT      | 4698 3779               |
| ELEC-FX    | DAVE JERVIS        | 2921                    |
| T.M.1.     | BERT POSTLETHWAITE |                         |
| T.M.2.     | BRENDAN CARR       |                         |
| SOUND      | JOHN HOLMES        |                         |
| GRAMS.     | ANDREW HUNTER      |                         |
| BOOKER     | NANSI DAVIES.      | 3772                    |
| PROP BUYER | AL HUXLEY          | 2520                    |



PROGRAMME: DR WHO 5Q  
PROJECT NOS: 02340/9271-4

AUTHOR: John Flanagan &  
Andrew McCulloch  
INSERT NOS:

FILMING DATES: NIL

LOCATION: NIL

REHEARSAL DATES: 14-24 June/30 June-

STUDIO DATES: 25, 26, 27 June

EXT: ROOM: 9 July

10, 11, 12 July

Mark-Up: 13 June

|                 |                        | ROOM NO       | EXT       |
|-----------------|------------------------|---------------|-----------|
| PRODUCER        | JOHN NATHAN-TURNER     | 204 UNION     | 3667      |
| SCRIPT EDITOR   | CHRISTOPHER BIDMEAD    | 212 UNION     | 3671      |
| P.U.M.          | ANJI SMITH             | 409 THRESH    | 2238      |
| DIRECTOR        | TERENCE DUDLEY         | 209 THRESH    | 7720/4113 |
| P.A.            | MARILYN GOLD           | "             |           |
| A.F.M.          | VAL McCRIMMON          | "             |           |
| ASSISTANT       | HERMIONE STEWART       | "             |           |
| DESIGNER        | PHILIP LINDLEY         | 266 SC BL TC  | 5049/5043 |
| Asst.           |                        |               |           |
| COSTUME         | JUNE HUDSON            | 3143 TC       | 2723      |
| MAKE-UP         | CECILE HAY-ARAUZ       |               |           |
| VISUAL EFFECTS  | STEVEN DREWETT         | G015 WA       | 3779      |
| Asst.           | Michael Velt / Roger ? |               | 4698/(54) |
|                 | BERT POSTER WATE       |               |           |
| TM1             |                        |               |           |
| TM2             |                        |               |           |
| ELECTRONIC EFX  | DAVE JERVIS            | 4024 TC       | 2921      |
| SOUND SUP       | JOHN HOWELL HOLMES     |               | 2921      |
| GRAM OPS        |                        |               |           |
| SP. SOUND       | DICK MILLS             | 8 MAIDA VALE  | 6861/277  |
| COMPOSER        | PETER HOWELL           | "             | "         |
| VISION MIXER    | PAUL DEL BRAVO         |               |           |
| PROP BUYER      |                        |               |           |
| FLOOR ASSISTANT |                        |               |           |
| BOOKER          | NANSI DAVIES           | S310 SULGRAVE | 3772/3527 |
| BOOKING ASST    |                        |               |           |
| CAMERA CREW     | 11 (ALEC WHEAL)        |               |           |
| SCENE CREW      | CHICK HETHERINGTON     |               |           |
| GRAPHICS        | SID SUTTON             | 206a SC BLK   | 2679      |
|                 |                        | TC            |           |
| F.O.M.          | GRAHAM RICHMOND        | W104 TFS      | TFS 784/5 |
| CAMERAMAN       |                        |               |           |
| ASST            |                        |               |           |
| SOUND RECORDIST |                        |               |           |
| ASST            |                        |               |           |
| FILM EDITOR     |                        |               |           |
| VT EDITOR       | ROD WALDRON            |               |           |

TAPE TO TAPE:

GALLERY ONLY:

VT EDITING:

SHIB REVIEW:

MUSIC RECORDINGS:

SYMPHERS



Programme: DR. WHO 5Q

Director: TERENCE DUDLEY

Episode: THE LAST OF ZOLFA-THURAN ~~XXXXXXXX~~

25/26/27 June TC8

Title: eps 1-4

10/11/12 July TC6

Project No: 02340/9271-4

Studio: 15th July TC1 gallery only

.....1/LDL/.C046W.....

| <u>CODE</u>                   | 7P<br>8J, 9D | <u>ESTIMATE</u>                 |
|-------------------------------|--------------|---------------------------------|
| 101 Artists Fees              |              | 10,425 (see breakdown)          |
| 103 Staff Fees                |              | -                               |
| 105 Orchestras                |              | -                               |
| 106 Copyright Dept.           |              | 4,000                           |
| 107 O.B. Specified Contracts  |              | -                               |
| 108 Facilities                |              | -                               |
| 109 Orchestrations            |              | -                               |
| 113 Hospitality               |              | 28                              |
| 114 Location Catering         |              | -                               |
| 115 Artists & extras expenses |              | -                               |
| 117 T & D Home                |              | 25                              |
| 119 T & D Foreign             |              | -                               |
| 123 Purchased Prog. Material  |              | -                               |
| 124 Film Stock & Processing   |              | -                               |
| 125 Overseas Production Fac.  |              | -                               |
| 126 Hired Equipment           |              | see Anji                        |
| 128 Taxis                     |              | -                               |
| 131 Videotape                 |              | 2264                            |
| 132 Extras & Walk-ons         |              | 3090 (see breakdown)            |
| 135 Miscellaneous             |              | 30                              |
| 137 Visual Effects            |              | 1282 (+ 1900 man hours)         |
| 138 Action Properties         |              | 400                             |
| 139 Scaffolding non Scenic    |              | -                               |
| 140 Excess Baggage/Freight    |              | -                               |
| F06 Graphic Design            |              | 450                             |
| G30 Design Materials          |              | 7500 (including dressing props) |
| H20 Costumes                  |              | 4000                            |
| I04 Postiche                  |              | 200                             |

CASH TOTAL: 33,694



| <u>CODE</u>                      | <u>ESTIMATE</u>           |
|----------------------------------|---------------------------|
| D41 Film Theatre                 | -                         |
| D42 Film Machine                 | -                         |
| D61 Film Dubbing                 | -                         |
| G40 Studio Construction Studio 1 | 1300 including floorpaint |
| G40 Studio Construction Studio 2 | 720 s/b chipies etc.      |
|                                  | 720                       |
| G40 Studio Construction Studio 3 | -                         |
| G50 Location Construction        | -                         |
| G60 Location Craftsmen           | -                         |
| G71 Location Operatives          | -                         |
| G73 Stage Operatives             | -                         |
| K01 VTR Recording                | 63 hours                  |
| K02 VTR Editing                  | 5 days x three machines   |
| K Telecine                       | 8 hrs. 35mm (titles)      |
| L70 Transport - General          | -                         |

---

VARIABLE RESOURCES  
TOTAL:



DR. WHO 5Q

ARTISTS' BREAKDOWN

money available £10,425

REGULARS

|          |             |         |           |
|----------|-------------|---------|-----------|
| DOCTOR   | TOM BAKER   | per ep. | (eps 1-4) |
| ROMANA   | LALLA WARD  | " "     | " "       |
| K9 VOICE | JOHN LEESON | " "     | " "       |

TOTAL:

NON-REGS

SUGGESTED FEE per ep

|           |               |
|-----------|---------------|
| CARIS     | eps 1-4       |
| DEEDRIX   | " "           |
| ZASTOR    | " "           |
| LEXA      | " "           |
| GRUGGER   | " "           |
| BROTADAC  | " "           |
| EARTHLING | eps 1,3 and 4 |
| GUARD     | eps 2 & 3     |

TOTAL:

GRAND TOTAL : 9955

This leaves £470 for fittings/overtime/additional recording days etc so it will be very tight!

---

EXTRAS/WALK ONS

6 Gaztaks for 4 days  
8 Tigellans for 3 days  
5 Tigellan guards for 3 days

TOTAL: 2740 (for multi-  
episodic WO Is)  
350 (overtime/reh)

As discussed numbers are dictated by the costumes we can afford, if you can cast different extras for all three days the population of Tigella trebles!!

*Ami*



DUTY SHEET

DAILY

WEEK NO: 28

T.C.3

Thursday 10th July 1980

PRODUCER: John Nathan Turner  
DIRECTOR: Terence Dudley  
DESIGNER: Phil Lindley  
PA/ Marilyn Gold  
VISION MIXER: Graham Giles  
AFM: Val McCrimmon  
FLOOR ASST: Alan Sandbrook  
COSTUME: Jane Hudson  
MAKEUP: Cecile Hay-Arthur

CREW: 11  
T.M.: Bert Postlethwaite  
T.M.: Brendan Carr  
SOUND SUP: John Holmes  
STUDIO ENG: John Banks  
SHOW WORKING SUP: A.N. Other  
LIGHTING C/HAND: Norman Fuggles  
STUDIO SUP: --  
PROP. BUYER: Alan Huxley

|                  |                                                           |             |
|------------------|-----------------------------------------------------------|-------------|
| 0900/1000        | Set and Light: DR WHO                                     |             |
| 1000/1100        | Technical Rigging and Lighting                            |             |
| 1100/1300        | Camera rehearsal                                          |             |
| (1200/1300       | STUDIO ENGINEERS LUNCH WILL BE TAKEN DURING THIS PERIOD)  |             |
| 1300/1400        | LUNCH WILL BE TAKEN DURING THIS PERIOD                    |             |
| 1400/1800        | Camera rehearsal                                          | 2340/9273/4 |
| (1715/1800       | STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD) |             |
| (1800/1900       | Camera lineup)                                            |             |
| 1800/1900        | DINNER WILL BE TAKEN DURING THIS PERIOD                   |             |
| 1900/1930        | Sound and vision lineup                                   |             |
| <u>RECORD</u>    | <u>On VT 13 and VT 14 and SEIB</u>                        |             |
| <u>1930/2200</u> | <u>Dr Who</u>                                             |             |

15 mins Camera clearance and Property Movement  
Strike Lighting Practicals and Studio Lighting

PART NIGHT STRIKE

PART OVERNIGHT RE-SETTING SCENERY: DR WHO



COSTUME DEPARTMENT  
CONTRACT FOR SERVICE - DRESSERS & COSTUME  
ORIGINAL

|                                    |             |                   |           |
|------------------------------------|-------------|-------------------|-----------|
| FROM: Costume Organiser            | EXT. 2700/1 | DATE of Issue     | 10.7.80   |
| TO: Producer : JOHN NATHAN TURNER  |             | Production Date : | 12.7.80   |
| Director : TERENCE DUDLEY          |             | Production Week : | 29        |
| Prod. Dept. : DRAMA SERIES/SERIALS |             | Filming Date :    | Photocall |
| Title : DR WHO                     |             | Filming Week :    | 19.6.80   |
| Project No. : 2340/9273/4          |             |                   | 25        |

Production date as on P.B.E. - i.e. for a studio production this is final recording (or live) TX day. For all-film production, dubbing date - 3 weeks unless specified otherwise on P.B.E.

N.B. This quote is based on Production information received to date. Any variation day result in a revised quote.

CODE H15 DRESSERS - FILMING

THE FILMING / OB HOURS ARE BASED ON FILMING SCHEDULE EACH DAY FROM BASE TO BASE, PLUS \_\_\_\_\_ HOURS PREPARATION AND CLEARING DAILY LESS 1½ HOURS MEALBREAKS, PER DRESSER PER DAY.

1 DRESSERS FOR 1 DAYS : \_\_\_\_\_ DRESSERS FOR \_\_\_\_\_ DAYS  
\_\_\_\_\_ DRESSERS FOR \_\_\_\_\_ DAYS : \_\_\_\_\_ DRESSERS FOR \_\_\_\_\_ DAYS

TOTAL = 8 HOURS @ £8.50 PER HOUR = £ 68

(N.B. THE MINIMUM CHARGE FOR A DRESSER IS 8 HOURS IN 24 HOURS INCLUDING A TRAVEL DAY)

CODE H15 DRESSERS - STUDIO

DRESSERS CHARGED AT £8.50 PER HOUR PER DRESSER AS FOLLOWS

1 DAY STAND PER PROJECT No. AT 12 HOURS PER DRESSER.  
2 OR MORE DAY STAND PER PROJECT No. AT 10 HOURS PER DRESSER PER DAY.

6 DRESSERS FOR 2 DAYS : 8 DRESSERS FOR 1 DAYS  
\_\_\_\_\_ DRESSERS FOR \_\_\_\_\_ DAYS : \_\_\_\_\_ DRESSERS FOR \_\_\_\_\_ DAYS

TOTAL = 240 HOURS @ £8.50 PER HOUR = £ 2040

(N.B. THE MINIMUM CHARGE FOR A DRESSER IS AN 8 HOUR DAY)

CODE 022 COSTUME COSTS FILMING/STUDIO

= £ 2,000

REMARKS

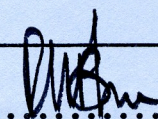
PRODUCER/DIRECTOR please sign and return one copy

DISTRIBUTION

Producer (2 copies)  
Organiser (1 copy)  
Director (Drama only)

I ACCEPT THE ABOVE QUOTE

Signed .....  
Date .....

  
.....  
(COSTUME ORGANISER)



DUTY SHEET

WEEK NO: 29

T.C.3

DAILY

Saturday 12th July 1980

PRODUCER: John Nathan Turner  
DIRECTOR: Terence Dudley  
DESIGNER: Phil Lindley  
PA: Marilyn Gold  
VISION MIXER: Graham Giles  
AFM: Val McCrimmon  
FLOOR ASST: Alan Sandbrook  
COSTUME: June Hudson  
MAKEUP: Cecile Hay-Arthur

CREW: 11  
T.M: Bert Postlethwaite  
T.M: Brendan Carr  
SOUND SUP: John Holmes  
STUDIO ENG: Ken Godden  
SHOW WORKING SUP: A.N. Other  
LIGHTING C/HAND: Brian Weatherston  
STUDIO SUP: -  
PROP. BUYER: Alan Huxley

|                  |                                                           |             |
|------------------|-----------------------------------------------------------|-------------|
| 0900/1030        | Set and light:DR WHO                                      |             |
| 1030/1100        | Sound and vision lineup                                   |             |
| 1100/1200        | <u>Camera rehearsal/Record on VT-8 and VT-26</u>          |             |
| 1200/1300        | Camera rehearsal                                          | 2340/9273/4 |
| (1200/1300       | STUDIO ENGINEERS LUNCH WILL BE TAKEN DURING THIS PERIOD)  |             |
| (1300/1400       | Camera lineup)                                            |             |
| 1300/1400        | LUNCH WILL BE TAKEN DURING THIS PERIOD                    |             |
| 1400/1430        | Sound and vision lineup                                   |             |
| 1430/1715        | <u>Camera rehearsal/Record on VT15,VT16 and SHIB</u>      |             |
| 1715/1800        | Camera rehearsal                                          |             |
| (1715/1800       | STUDIO ENGINEERS DINNER WILL BE TAKEN DURING THIS PERIOD) |             |
| (1800/1900       | Camera lineup)                                            |             |
| 1800/1900        | DINNER WILL BE TAKEN DURING THIS PERIOD                   |             |
| 1900/1930        | Sound and vision lineup                                   |             |
| <u>RECORD</u>    | <u>On VT-15,VT-16 and SHIB</u>                            |             |
| <u>1930/2200</u> | <u>Dr Who</u>                                             |             |

30 mins Camera clearance, Technical de-rig and Property Movement  
Strike Lighting Practicals and Studio Lighting

NIGHT STRIKE

OVERNIGHT LIGHT RIGGING: YOUNG GENIUS - FATAL SPRING



John Nathan-Turner, Producer 'Doctor Who'

204 Union Ho

3667

14th July, 1980

DOCTOR WHO: OVERRUN

H.S.S.D.Tel.

c.c.: C.A. to H.D.G.Tel.

---

On Thursday 10th July we had a two minute overrun in order to complete scenes in the Tardis - a set which had to be struck overnight.

On Saturday 12th July we had a thirty minute overrun in order to complete the programme.

(John Nathan-Turner)



FROM: Production Unit Manager "DR. WHO"

Rm. & Bldg: 203 Union House PABX: 4111/7766 date: 21.7.80.

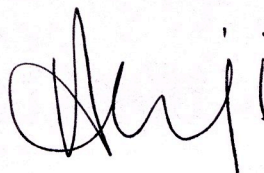
SUBJECT: RE-MOUNT OF GALLERY ONLY  
DR. WHO 5Q : 02340/9273

TO: Terence Dudley/  
Hermione Stewart  
John Nathan-Turner  
Brendan Carr  
Dave Jervis  
Adrian Bishop-Laggett  
Graham Giles  
Bill Miles, Programme Planning  
Maria (Sound Allocations)  
Jenny (VE Allocations)  
Sam Andrew, VT Planning  
Graham Fielder, Facilities Clerk, Drama Series/  
Gill Taylor, 7041 TVC Serials  
Margaret, 4042 TVC

This is to confirm the the additional Gallery  
Only session for the above programme will take  
place in TC6 on Thursday, 31st July (wk 31)  
from 1100-1800.

VT REQUIREMENTS: three machines from 1100-1800  
comprising two replay machines with ability to  
run up in synch, plus one record machine with  
a replay line to gallery.

EQUIPMENT: Quantel 5001  
EMI Effects box  
Inlay Trolley



(Anji Smith)



Production Unit Manager "DR. WHO"

203 Union House

4111/7766

21.7.80.

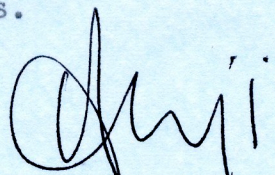
GALLERY ONLY DR. WHO 5Q : 02340/9273

Gill Taylor, FAC 7041 TVC

cc: ~~Hermione Stewart~~  
Brendan Carr

Further to our telephone conversation this is to officially request the use of the Quantel 5001 during the gallery session for the above programme which will be on Thursday, 31st July in TC 6, 1100-1800.

Many thanks.

  
(Anji Smith)



**From:** Terence Dudley

Room No. &  
Building:

209 Threshold

Tel.  
Ext.: 4113

date: 28th July 1980

**Subject:** DOCTOR WHO: Series 5Q

**To:** Head of Design, T.C. c.c. John Nathan-Turner, Union Hse

I must put on record my appreciation of the great contribution made by Philip Lindley to the programme.

He was constantly inventive, flexible, indefatigable and always cost effective. Add to this unfailing good humour and charm and you have the best designer I've worked with.

X

(Terence Dudley )



Return To: G07, 250 Western Avenue, by- 7/8/80

VISUAL EFFECTS  
CONTRACT FOR SERVICES

From: Visual Effects Manager Ext: 4551

Date of issue..... 31/7/80

To :

Producer: John Nathan Turner

Production Date :

Director: Terence Dudley

Production Week :

Prod. Dept:

Filming Date (s) :

Title : DR. WHO 50

Filming Week (s) :

Project No: 2340/9271-4

Production date as on P.B.E., i.e. for studio productions this is final recording (or live Tx.) day: for all-film programmes, dubbing date - 3 weeks unless specified otherwise on P.B.E. Any queries arising from this contract please contact Visual Effects Organiser Ext: 4756.

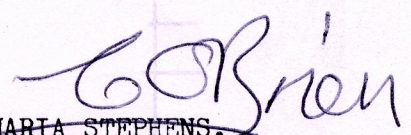
~~DESIGNER~~/CONTRACTOR S. Drewett

ITEMS. 1-27 as requested .  
Design prep & studio attendance  
as requested.

TOTAL -

| CODE         | CODE             |
|--------------|------------------|
| F08<br>HOURS | 137<br>MATERIALS |
| 2016         | 2100             |
|              |                  |
|              |                  |
|              |                  |
|              |                  |
|              |                  |
| 2016         | 2100             |

Unless you or your Departmental Organiser contacts my office within four working days of the date of issue, your acceptance of this Charge is assumed and work will commence.

  
signed - MARIA STEPHENS.  
Visual Effects Organiser  
(for Visual Effects Manager)

- Note: 1) This quote is based on Production information received to date. Any variations or additions may result in a revised quote.
- 2) This quote does not necessarily guarantee the services of the Designer named above. Visual Effects Manager reserves the right at all times to deploy staff to Productions according to prevailing circumstances.

Remarks:

Producer/Director.  
(Please sign one copy)

I accept the above quote.

Distributions.

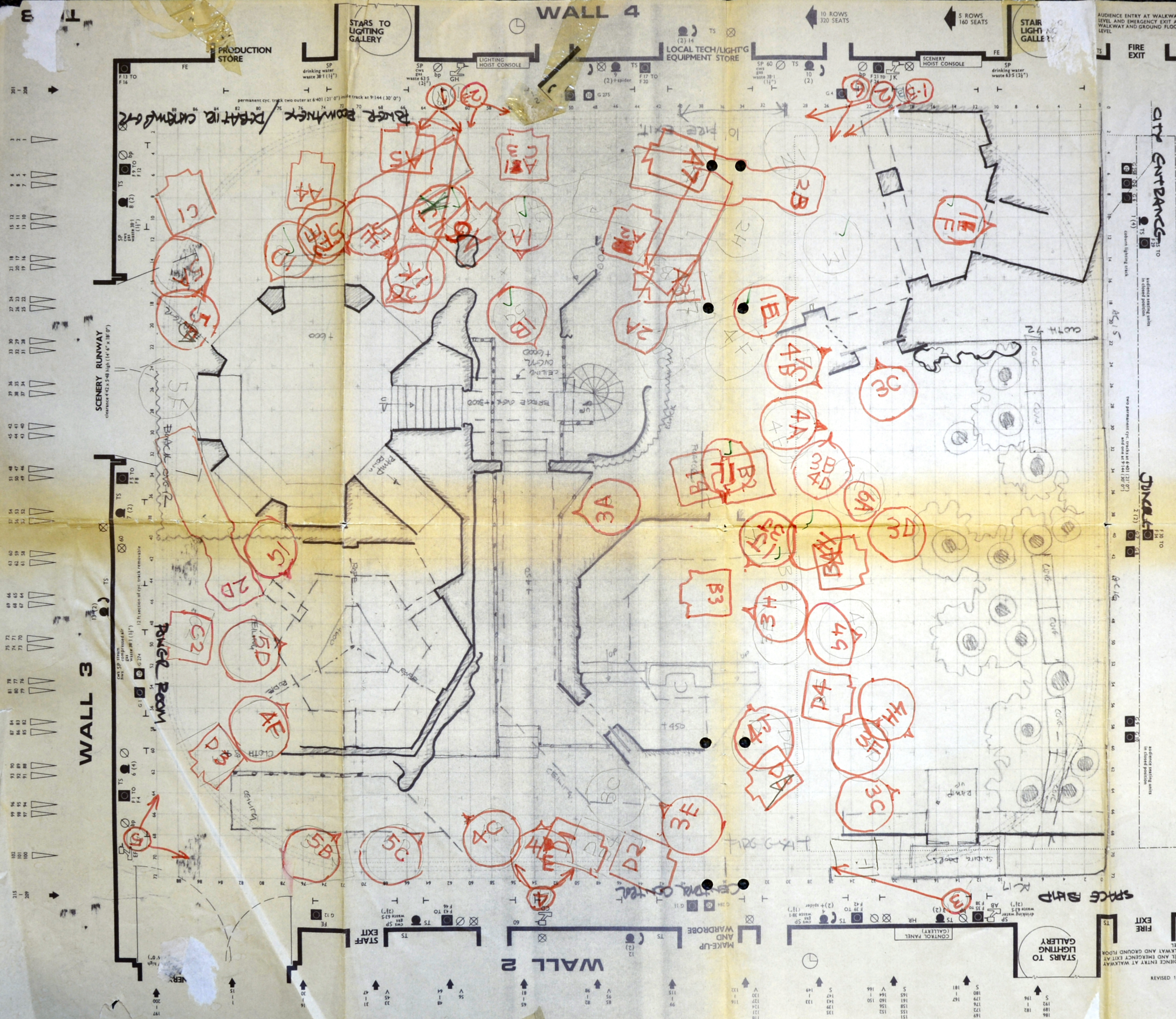
Signed:.....

Producer (2 copies)  
Organiser (1 copy)  
Director (1 copy)

Date :.....

P/2475.





### KEY TO SYMBOLS

- FIRE EXTINGUISHER  
 HR HOSE REEL  
 SP SERVICE POINT  
 TS TECH & G.S. SOCKET  
 3 PHASE SUPPLIES  
 30 30 AMP G.S. SUPPLY  
 60 60 AMP G.S. SUPPLY  
 5 Kw SOCKET  
 10 Kw GALLERY SOCKET  
 110 V DC SUPPLY  
 LIGHTING HOISTS  
 SOUND DISTRIBUTION  
 SCENERY HOISTS  
 safe working load 181-44 kg (400 lbs), constant speed  
 V BARRELS WITH VISION FEED & 240 V AC SUPPLY  
 S BARRELS WITH MIC. & LOUD SPEAKER FEEDS  
 CAMERA CABLE CONNECTION  
 CAMERA DOLLY SUPPLY  
 FLOOR POINT FOR 1/2 TON EYEBOLTS  
 FLOOR ANCHOR POINT FOR CYC.  
 HANGING POINTS  
 ----- OVERPIECES & CEILINGS  
 ----- EDGE OF FLOOR PAINTING  
 A.C.  
 No. — ANILINE CLOTH  
 C  
 No. — CLOTH  
 P.B.U.  
 No. — PHOTO BLOW UP  
 ..... LINE OF AUDIENCE SEATING  
 10'21" (33' 6") from studio floor to underside of beam  
 5'15" (18' 9") clearance height under gallery between  
 cantilever brackets.  
 NOTE: STUDIO GRID MADE UP OF 600 mm SQUARES

- | DES. DISTRIBUTION                           | GEN. DISTRIBUTION                               |
|---------------------------------------------|-------------------------------------------------|
| <input type="checkbox"/> DESIGNER           | <input type="checkbox"/> ALLOCATIONS            |
| <input type="checkbox"/> DESIGN ASST.       | <input type="checkbox"/> A.S.T.M. (TEL)         |
| <input type="checkbox"/> DESIGNER EALING    | <input type="checkbox"/> CONST. ORGANISER       |
| <input type="checkbox"/> ELECTRICIANS       | <input type="checkbox"/> DIRECTOR               |
| <input type="checkbox"/> MODEL MAKERS       | <input type="checkbox"/> O/ CONTRACTORS         |
| <input type="checkbox"/> ASST. PRODUCTIONS  | <input type="checkbox"/> DAY MANAGER            |
| <input type="checkbox"/> PROCESS PROJECTION | <input type="checkbox"/> NIGHT MANAGER          |
| <input type="checkbox"/> SCENIC ARTISTS     | <input type="checkbox"/> SCENERY BOOKING CLERK  |
| <input type="checkbox"/> VISUAL EFFECTS     | <input type="checkbox"/> SUPERVISING SUPPLY MAN |
| <input type="checkbox"/> DRAPES             | <input type="checkbox"/> ASST. WORKSHOP MAN     |
| <input type="checkbox"/> GRAPHICS           | <input type="checkbox"/> F.M.'S OFFICE          |
| <input type="checkbox"/> ASST. PLASTICS     | <input type="checkbox"/> DESIGN MANAGER         |
| <input type="checkbox"/> ASST. ALLOCATIONS  | <input type="checkbox"/> ESTIMATOR              |
| <input type="checkbox"/> METAL WORKERS      | <input type="checkbox"/> CONTRACTS              |
| <input type="checkbox"/>                    | <input type="checkbox"/> ASST. MANAGER ST. OPS. |
| <input type="checkbox"/>                    | <input type="checkbox"/> SCENERY STORES BREN/D  |
| <input type="checkbox"/>                    | <input type="checkbox"/> SUPERVISOR EALING      |

DIRECTOR  
TERENCE DUDLEY  
DESIGNER  
PHILIP LINDLEY  
DRAWN BY

200 THG  
ROOM  
EXT. 7260

ZERO 23 JUNE  
PRODUCTION DATE 25-27 JUNE

ROUGH PLAN  
SCALE 1:50 METRIC  
STUDIO PLAN

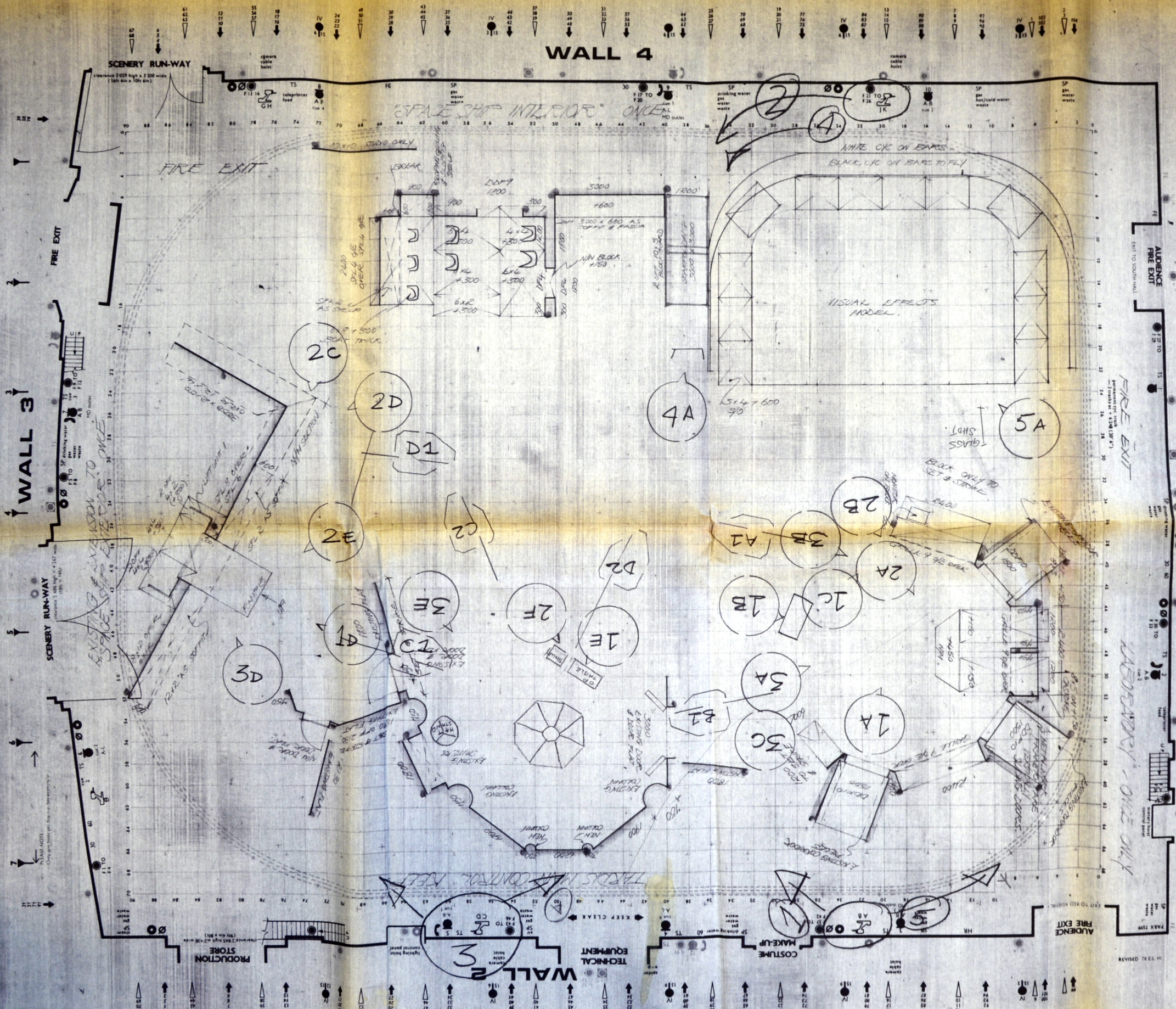
# TC 8

PRODUCTION  
DR WHO 58

PROJECT NO. 2340/927



# WALL 4



## KEY TO SYMBOLS

- ALL SYMBOLS PRINTED IN BLUE INDICATE GANTRY LEVEL
- FE FIRE EXTINGUISHER
- HR HOSE REEL
- SP SERVICE POINT
- TS TECH & G.S. SOCKET
- 3 3 PHASE SUPPLIES
- 30 30 AMP G.S. SUPPLY
- 60 60 AMP G.S. SUPPLY
- 5 Kw SOCKET OUTLET
- 10 Kw SOCKET OUTLET
- 115 V DC SUPPLY
- CAMERA CABLE CONNECTION
- CAMERA DOLLY SUPPLY
- LIGHTING HOISTS
- SOUND DISTRIBUTION
- SCENERY HOISTS SAFE WORKING LOAD 113.40 kg (250 lb)
- FLOOR POINT FOR 1/2 TON EYEBOLTS
- FLOOR ANCHOR POINT FOR CTC
- HANGING POINTS
- ALL OVERPIECES & CEILINGS
- EDGE OF FLOOR PAINTING
- No. ANILINE CLOTH
- C CLOTH
- PHU PHOTO BLOW UP
- LINE OF AUDIENCE SEATING
- MD OUTLET
- NOTE: STUDIO FLOOR GRID MADE UP OF 600mm SQUARES
- HEIGHT TO UNDERSIDE OF GRID:
- PLEASE NOTE THERE IS ONLY ONE SCENERY HOIST PER BAY (i.e. between RS/V)

## WALL 1

| DES. DISTRIBUTION                          | GEN. DISTRIBUTION                              |
|--------------------------------------------|------------------------------------------------|
| <input type="checkbox"/> DESIGNER          | <input type="checkbox"/> ALLOCATIONS           |
| <input type="checkbox"/> DESIGN ASST.      | <input type="checkbox"/> DIRECTOR              |
| <input type="checkbox"/> DESIGNER EALING   | <input type="checkbox"/> P.M.'S OFFICE         |
| <input type="checkbox"/> ELECTRICIANS      | <input type="checkbox"/> ASST. CO-ORD. SH TEL  |
| <input type="checkbox"/> MODEL MAKERS      | <input type="checkbox"/> MAIL STUDIO OPL       |
| <input type="checkbox"/> METAL WORKERS     | <input type="checkbox"/> DAY MANAGER           |
| <input type="checkbox"/> SCENIC PRODUCTION | <input type="checkbox"/> NIGHT MANAGER         |
| <input type="checkbox"/> SCENIC ARTISTS    | <input type="checkbox"/> SCENERY BOOKING CLERK |
| <input type="checkbox"/> VISUAL EFFECTS    | <input type="checkbox"/> SUPERVISOR EALING     |
| <input type="checkbox"/> DRAPES            | <input type="checkbox"/> SCENERY STORES BENT/O |
| <input type="checkbox"/> GRAPHICS          | <input type="checkbox"/> ESTIMATOR             |
| <input type="checkbox"/> ASST. PLASTICS    | <input type="checkbox"/> CONST. ORGANISER      |
| <input type="checkbox"/> ASST. PRODUCTIONS | <input type="checkbox"/> ASST. WORKSHOP MAN.   |
| <input type="checkbox"/> ASST. ALLOCATIONS | <input type="checkbox"/> SUPPLY MAN.           |
|                                            | <input type="checkbox"/> O/CONTRACTOR          |
|                                            | <input type="checkbox"/> DESIGN MANAGER        |
|                                            | <input type="checkbox"/> CONTRACTS             |

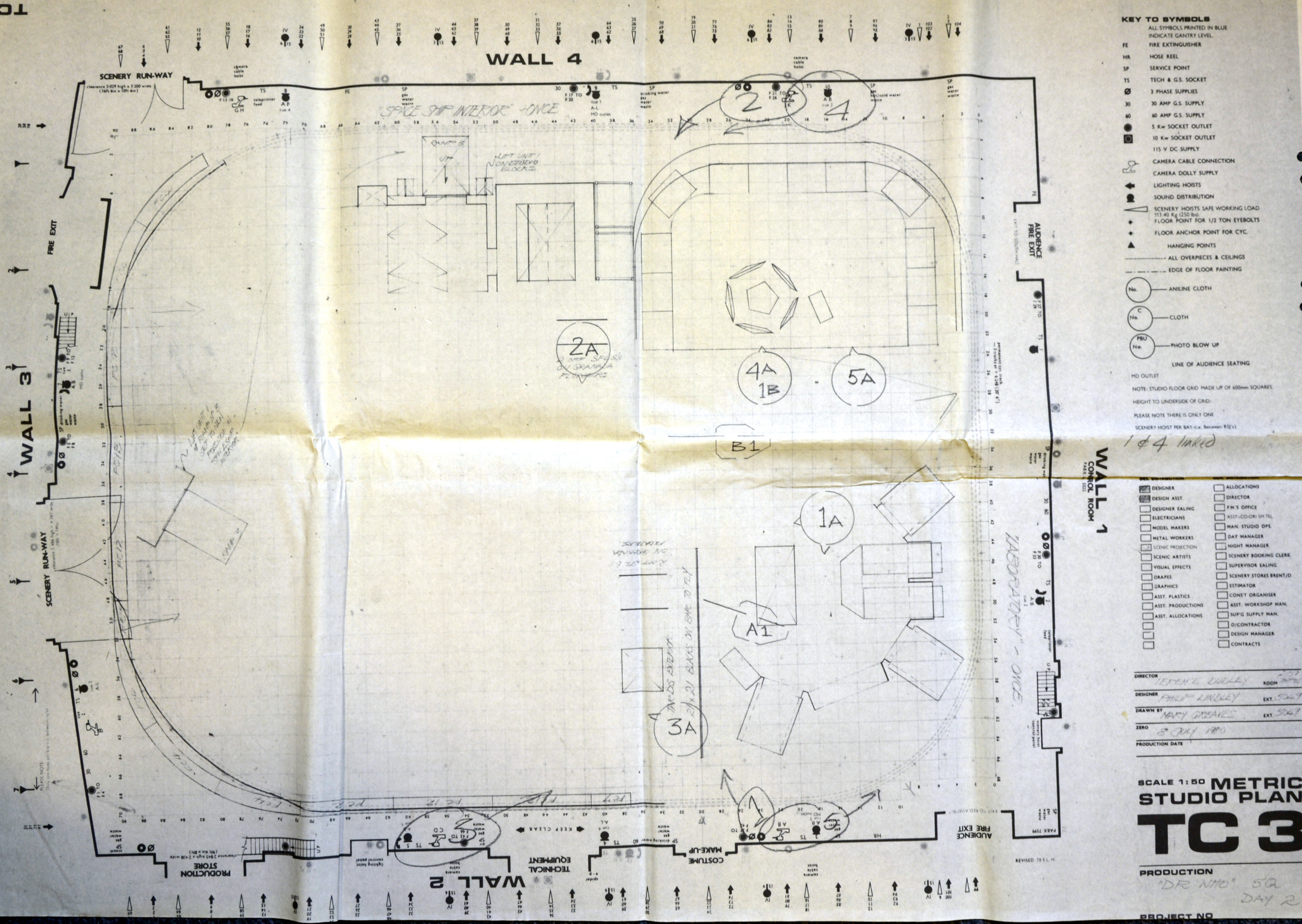
|                 |                   |      |        |
|-----------------|-------------------|------|--------|
| DIRECTOR        | TERENCE DUNN      | ROOM | THOMAS |
| DESIGNER        | PHILIP LINDLEY    | EXT. | 5049   |
| DRAWN BY        | MARY GREENES      | EXT. | 5049   |
| ZERO            | 5 JULY 1980       |      |        |
| PRODUCTION DATE | 10 - 12 JULY 1980 |      |        |

SCALE 1:50 METRIC  
STUDIO PLAN

# TC 3






PRODUCTION  
DR. NTD 50  
DAY 1  
PROJECT NO R340-9275/4





# KEY TO SYMBOLS

ALL SYMBOLS PRINTED IN BLUE  
INDICATE GANTRY LEVEL.

|                                                                                     |                                                          |
|-------------------------------------------------------------------------------------|----------------------------------------------------------|
| FE                                                                                  | FIRE EXTINGUISHER                                        |
| HR.                                                                                 | HOSE REEL                                                |
| SP                                                                                  | SERVICE POINT                                            |
| TS                                                                                  | TECH & G.S. SOCKET                                       |
| ⊗                                                                                   | 3 PHASE SUPPLIES                                         |
| 30                                                                                  | 30 AMP G.S. SUPPLY                                       |
| 60                                                                                  | 60 AMP G.S. SUPPLY                                       |
| ●                                                                                   | 5 Kw SOCKET OUTLET                                       |
| ⊙                                                                                   | 10 Kw SOCKET OUTLET                                      |
|                                                                                     | 115 V DC SUPPLY                                          |
|  | CAMERA CABLE CONNECTION                                  |
|                                                                                     | CAMERA DOLLY SUPPLY                                      |
| ◀                                                                                   | LIGHTING HOISTS                                          |
| ⬇                                                                                   | SOUND DISTRIBUTION                                       |
|  | SCENERY HOISTS SAFE WORKING LOAD<br>113-40 Kg (250 lbs.) |
| +                                                                                   | FLOOR POINT FOR 1/2 TON EYEBOLTS                         |
| +                                                                                   | FLOOR ANCHOR POINT FOR CYC.                              |
| ▲                                                                                   | HANGING POINTS                                           |
| -----                                                                               | ALL OVERLICES & CEILINGS                                 |
| - - - - -                                                                           | EDGE OF FLOOR PAINTING                                   |
|  | ANILINE CLOTH                                            |
|  | CLOTH                                                    |
|  | PHOTO BLOW UP                                            |
|                                                                                     | LINE OF AUDIENCE SEATING                                 |
|                                                                                     | MD OUTLET                                                |

NOTE: STUDIO FLOOR GRID MADE UP OF 600mm SQUARES

HEIGHT TO UNDERSIDE OF GRID:

PLEASE NOTE THERE IS ONLY ONE  
SCENERY HOIST PER BAY (i.e. Between R5's)

|                                            |                                                  |
|--------------------------------------------|--------------------------------------------------|
| <input type="checkbox"/> DESIGNER          | <input type="checkbox"/> ALLOCATIONS             |
| <input type="checkbox"/> DESIGN ASST.      | <input type="checkbox"/> DIRECTOR                |
| <input type="checkbox"/> DESIGNER EALING   | <input type="checkbox"/> F.M.'S OFFICE           |
| <input type="checkbox"/> ELECTRICIANS      | <input type="checkbox"/> ASST.-CO-ORD SP/ TEL    |
| <input type="checkbox"/> MODEL MAKERS      | <input type="checkbox"/> MAN. STUDIO OPS         |
| <input type="checkbox"/> METAL WORKERS     | <input type="checkbox"/> DAY MANAGER             |
| <input type="checkbox"/> SCENIC PROJECTION | <input type="checkbox"/> NIGHT MANAGER           |
| <input type="checkbox"/> SCENIC ARTISTS    | <input type="checkbox"/> SCENERY BOOKING CLERK   |
| <input type="checkbox"/> VISUAL EFFECTS    | <input type="checkbox"/> SUPERVISOR EALING       |
| <input type="checkbox"/> DRAPEES           | <input type="checkbox"/> SCENERY STORES BRENTHAM |
| <input type="checkbox"/> GRAPHICS          | <input type="checkbox"/> ESTIMATOR               |
| <input type="checkbox"/> ASST. PLASTICS    | <input type="checkbox"/> CONST. ORGANISER        |
| <input type="checkbox"/> ASST. PRODUCTIONS | <input type="checkbox"/> ASST. WORKSHOP MAN.     |
| <input type="checkbox"/> ASST. ALLOCATIONS | <input type="checkbox"/> SUP'G SUPPLY MAN.       |
| <input type="checkbox"/>                   | <input type="checkbox"/> O/CONTRACTOR            |
| <input type="checkbox"/>                   | <input type="checkbox"/> DESIGN MANAGER          |
| <input type="checkbox"/>                   | <input type="checkbox"/> CONTRACTS               |
| <input type="checkbox"/>                   |                                                  |
| <input type="checkbox"/>                   |                                                  |

|                 |                |      |      |
|-----------------|----------------|------|------|
| DIRECTOR        | TERENCE DUNN   | ROOM | 201  |
| DESIGNER        | PHILIP LINDLEY | EXT. | 5069 |
| DRAWN BY        | MARY GREER     | EXT. | 5069 |
| ZERO            | 3 JULY 1980    |      |      |
| PRODUCTION DATE |                |      |      |

SCALE 1:50 METRIC  
STUDIO PLAN  
TC 3

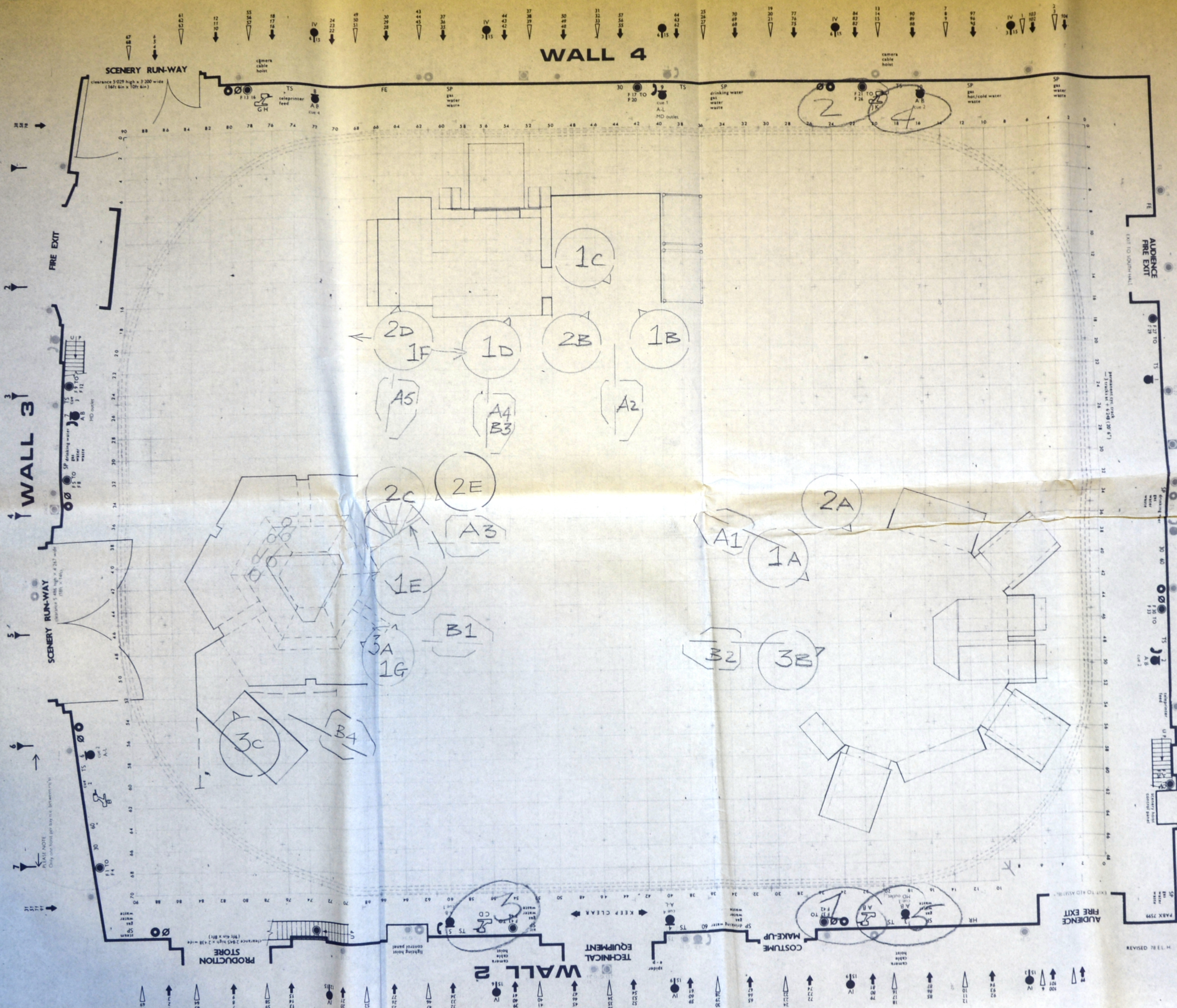
---

PRODUCTION  
"DR WHO" 5A  
DAY 2

---

PROJECT NO





- KEY TO SYMBOLS**  
ALL SYMBOLS PRINTED IN BLUE INDICATE GANTRY LEVEL.
- FE FIRE EXTINGUISHER
  - HR HOSE REEL
  - SP SERVICE POINT
  - TS TECH & G.S. SOCKET
  - 3 PHASE SUPPLIES
  - 30 30 AMP G.S. SUPPLY
  - 60 60 AMP G.S. SUPPLY
  - 5 Kw SOCKET OUTLET
  - 10 Kw SOCKET OUTLET
  - 115 V DC SUPPLY
  - CAMERA CABLE CONNECTION
  - CAMERA DOLLY SUPPLY
  - LIGHTING HOISTS
  - SOUND DISTRIBUTION
  - SCENERY HOISTS SAFE WORKING LOAD 113.40 Kg (250 lbs).
  - FLOOR POINT FOR 1/2 TON EYEBOLTS
  - FLOOR ANCHOR POINT FOR CYC.
  - HANGING POINTS
  - ALL OVERPIECES & CEILINGS
  - EDGE OF FLOOR PAINTING
  - No. ANILINE CLOTH
  - No. CLOTH
  - PBU No. PHOTO BLOW UP
  - LINE OF AUDIENCE SEATING
  - HD OUTLET
- NOTE: STUDIO FLOOR GRID MADE UP OF 600mm SQUARES.  
HEIGHT TO UNDERSIDE OF GRID.  
PLEASE NOTE THERE IS ONLY ONE SCENERY HOIST PER BAY (i.e. Between R5's).

| DES. DISTRIBUTION                          | GEN. DISTRIBUTION                               |
|--------------------------------------------|-------------------------------------------------|
| <input type="checkbox"/> DESIGNER          | <input type="checkbox"/> ALLOCATIONS            |
| <input type="checkbox"/> DESIGN ASST.      | <input type="checkbox"/> DIRECTOR               |
| <input type="checkbox"/> DESIGNER PAINTING | <input type="checkbox"/> F.M.'S OFFICE          |
| <input type="checkbox"/> ELECTRICIANS      | <input type="checkbox"/> ASST. CO-ORD. UNIT     |
| <input type="checkbox"/> MODEL MAKERS      | <input type="checkbox"/> MAN. STUDIO OPS.       |
| <input type="checkbox"/> METAL WORKERS     | <input type="checkbox"/> DAY MANAGER            |
| <input type="checkbox"/> SCENIC PROJECTION | <input type="checkbox"/> NIGHT MANAGER          |
| <input type="checkbox"/> SCENIC ARTISTS    | <input type="checkbox"/> SCENERY BOOKING CLERK  |
| <input type="checkbox"/> VISUAL EFFECTS    | <input type="checkbox"/> SUPERVISOR PAINTING    |
| <input type="checkbox"/> DRAPES            | <input type="checkbox"/> SCENERY STORES/BRENT/D |
| <input type="checkbox"/> GRAPHICS          | <input type="checkbox"/> ESTIMATOR              |
| <input type="checkbox"/> ASST. PLASTICS    | <input type="checkbox"/> CONST. ORGANISER       |
| <input type="checkbox"/> ASST. PRODUCTIONS | <input type="checkbox"/> ASST. WORKSHOP MAN.    |
| <input type="checkbox"/> ASST. ALLOCATIONS | <input type="checkbox"/> SUPPLY MAN.            |
|                                            | <input type="checkbox"/> O/CONTRACTOR           |
|                                            | <input type="checkbox"/> DESIGN MANAGER         |
|                                            | <input type="checkbox"/> CONTRACTS              |

|                 |      |
|-----------------|------|
| DIRECTOR        | ROOM |
| DESIGNER        | EXT. |
| DRAWN BY        | EXT. |
| ZERO            |      |
| PRODUCTION DATE |      |

SCALE 1:50 METRIC  
STUDIO PLAN  
**TC 3**  
PRODUCTION  
DR. WHO - 50  
DAYS  
PROJECT NO



REEL 1 (A) 929152 (M) (R.B. & M.)  
926800 (B)

19.33.10. IDENT CLOCK

(Sht. 1 - guide)

they

19.40.02 Sc.19

T.1

(Sht. 1 - guide)

40.22

2

(42.59)

to

they come in

43.14

(01.12)

6

as he goes

O.K.

19.48.33

Sc.15

T.1

(Sht. 8 - guide)

NG

49.54

(01.21)

to 15

(Sht 12 - not good)

(Prickly m/u)

(N.B. No Sht.7)

19.53.39

T.2

8 to 15

O.K.

55.01

(01.22)

(Prickly m/u)

20.08.10

R.B. & M.

T.1

8 to 14

NG

09.02

(Prickly m/u)

Not quite sync'd

20.11.05

R.B. & M.

T.2

8 to 14

NG

12.03

not altogether!

20.13.13

R.B. & M.

T.3

8 to 14

O.K. Good.

.20

CU Doctor/Meglos

.28

+ Earthling

.50

- out. Meglos alone

14.03

(Use Shots 8,9 & 10 from straight m/u take)

# TRANSFER

20.25.08

Sc.1B

T.1

Sht. 16

O.K.

25.23

(00.25)

Cut out on 2nd

Lay 2nd 1/2 of her

"Emergency"

speech over

Sc.2 Deedrix

Sht. 211

20.29.27

Sc.3

T.1

Sht. 17

NG

29.41

no torch visible

20.31.50

T.2

Sht. 17

O.K.

32.05

(00.15)

20.37.32

Sc.8

T.1

17A to 27

NG

38.14

flare on 17A

Sht. 23 - no good

20.40.13

T.2

17A to 27

O.K.

40.51

(00.38)



REEL 1 (A)

|                                        |                                  |                   |                        |                                                                                       |
|----------------------------------------|----------------------------------|-------------------|------------------------|---------------------------------------------------------------------------------------|
| 20.46.24<br>47.21                      | Sc.15                            | T.1               | 28 to 35               | NG<br>29 too wide                                                                     |
| 20.49.43<br>50.33                      | (00.50)                          | T.2               |                        | OK.                                                                                   |
| 20.54.26<br>20.55.36<br>55.56 ✓        | Sc. 19A<br>(120)<br>(00.20)      | T.1<br>T.2 ✓      | Sht. 1                 | NG<br>OK. ✓                                                                           |
| 20.59.34<br>21.00.52<br>21.01.42       | Sc.15A                           | T.1<br>T.2<br>T.3 | Sht. 8<br>"<br>8 to 10 | NG<br>NG. Gun dropped<br>on walk<br>OK. to use but may<br>use 10 of<br>original take. |
| 21.08.24 ✓<br>08.56                    | Sc.5<br>(00.32)                  | T.1               | 36 to 39               | OK. ✓                                                                                 |
| 21.12.40<br>13.23<br>21.14.57<br>15.43 | Sc.5<br>(00.46)                  | T.1<br>T.2        | 40 to 49               | CU's NG<br>OK - but take<br>Zastor's 1st<br>line from T.1                             |
| 21.23.15<br>23.38                      | Sc.12<br>(00.23)                 | T.1               | 50 to 53               | OK                                                                                    |
| 21.27.30<br>27.41<br>21.29.50<br>30.00 | CUT INs<br>Sc.12<br>"<br>(00.10) | T.1<br>T.2        | 50A<br>"               | NG<br>OK (Gastaks thro'<br>jungle r - 1)                                              |
| 21.40.44<br>41.01                      | Sc.12)<br>Sc.13)<br>(00.17) 9p3  | T.1               | 54 & 55                | OK                                                                                    |
| 21.53.39<br>54.28<br>21.56.52<br>57.43 | Sc.13<br>"<br>(00.51)            | T.1<br>T.2        | Sht. 253<br>"          | OK. but bit close!<br>OK. better<br>(wider shot)                                      |

END DAY ONE RECORDING



REEL 2 (B) 925322 (M) (R.B. & M.)  
924686 (B)

14.32.15 IDENT CLOCK

|                    |              |     |                           |              |
|--------------------|--------------|-----|---------------------------|--------------|
| 14.39.15<br>39.58  | Sc.3         | T.1 | (104 guide)<br>105 to 106 | NG. too dark |
| 14.42.20           |              | T.2 | false start               |              |
| 14.43.03.<br>43.55 | "<br>(00.52) | T.3 | (104 guide)<br>105 to 106 | OK           |

|                                                                  |                      |       |                           |                                                                       |
|------------------------------------------------------------------|----------------------|-------|---------------------------|-----------------------------------------------------------------------|
| 14.51.25<br>51.42<br>52.08                                       | <u>R.B. &amp; M.</u> | T.1   | false start<br>105 to 106 | <u>TRANSFER</u><br>people not in sync.<br>NG. fading in<br>Earthling. |
| 14.55.58<br>56.12                                                | <u>R.B. &amp; M.</u> | T.2   | "                         | NG                                                                    |
| 14.58.02<br>.10 rises<br>.24 cut<br>.44-49 change                | <u>R.B. &amp; M.</u> | T.3   | "                         | Not quite right.                                                      |
| 15.00.00<br>01.33                                                | <u>R.B. &amp; M.</u> | T.4   | "                         | NG end super - rest<br>not good.                                      |
| 15.02.20<br>03.07                                                | <u>R.B. &amp; M.</u> | T.5   | "                         | NG                                                                    |
| 15.05.21 (rise)<br>.33 (cut)<br>.53 (Earthling out)<br>.59 (cut) | "<br>"<br>"<br>"     | T.6 ✓ | "                         | OK ✓                                                                  |

|                     |              |     |     |               |
|---------------------|--------------|-----|-----|---------------|
| 15.09.22<br>10.05   | Sc.5         | T.1 | 107 | not quite OK! |
| 15.11.42<br>12.17 ✓ | "<br>(00.35) | T.2 | 107 | OK ✓          |

|                   |                        |     |         |                        |
|-------------------|------------------------|-----|---------|------------------------|
| 15.18.01<br>18.12 | Sc.14<br>(00.11) Ep. 3 | T.1 | 56 & 58 | OK<br>(he looks thru') |
|-------------------|------------------------|-----|---------|------------------------|

|                   |                                   |     |         |    |
|-------------------|-----------------------------------|-----|---------|----|
| 15.19.40<br>19.51 | Sc.14<br>CUT INS<br>(00.09) Ep. 3 | T.1 | 57 & 59 | OK |
|-------------------|-----------------------------------|-----|---------|----|

|                   |                                 |     |                      |    |
|-------------------|---------------------------------|-----|----------------------|----|
| 15.22.17<br>22.40 | Sc.16<br>Sc.17<br>(00.23) Ep. 3 | T.1 | 60 & 61<br>62 & 63 } | OK |
|-------------------|---------------------------------|-----|----------------------|----|



REEL 2 (B)

|                     |                            |     |                        |                                                                                                          |
|---------------------|----------------------------|-----|------------------------|----------------------------------------------------------------------------------------------------------|
| 15.30.00<br>30.23   | Sc.18<br>Sc.19<br>(00.23)  | T.1 | 64<br>65 to 69         | <u>TRANSFER</u><br>NG<br>didn't get back in (69)<br>(use $\frac{1}{2}$ of 69?)<br>OK ( <u>Transfer</u> ) |
| 15.44.09<br>44.21   | Sc.19<br>(00.12)           | T.1 | 70 + whip pan          | OK ( <u>Transfer</u> )                                                                                   |
| 15.52.12.<br>52.20  | Sc.19                      | T.1 | 71                     | NG false start                                                                                           |
| 15.52.40<br>52.47   | "<br>(00.07)               | T.2 | 71                     | OK                                                                                                       |
| 15.59.36<br>59.45   | "<br>(00.09)               | T.1 | 73                     | OK                                                                                                       |
| 16.08.29<br>08.57   | Sc.19A                     | T.1 | 74 to 77               | NG anticipated                                                                                           |
| 16.11.15<br>11.33   | "<br>(00.18)               | T.2 | "                      | OK                                                                                                       |
| 16.12.56<br>13.02   |                            | T.3 | Cut In for<br>Sht. 77  | OK<br>(Caris - Romana)                                                                                   |
| 16.21.01<br>21.22   | Sc.19B<br>(00.21)          | T.1 | 78 to 79               | OK                                                                                                       |
| 16.24.10<br>24.40   | Sc.20 (green)<br>(00.30)   | T.1 | 80 to 83               | OK except for 81                                                                                         |
| 16.26.04<br>26.12   | "<br>(00.09)               | T.2 | 81                     | OK cut in to main<br>take                                                                                |
|                     |                            |     | <u>Backing tape NG</u> | <u>Single Ended To End</u>                                                                               |
| 16.45.57 ✓<br>47.01 | Sc.20 (blue)<br>(01.04)    | T.1 | 84 to 93 ✓             | OK ✓                                                                                                     |
| 16.49.45            | Sc.19<br>(00.09)           | T.1 | Sht. 104               | <u>TRANSFER</u><br>OK                                                                                    |
| 16.56.13 ✓<br>56.49 | Sc.7<br>(00.36)            | T.1 | 126 to 136 ✓           | OK ✓                                                                                                     |
| 16.58.55 ✓<br>58.58 | Sc. 7<br>Cut In<br>(00.03) | T.1 | 132A ✓                 | Clenched fist ✓                                                                                          |
| 17.09.29            | Sc.22                      | T.1 | 112                    | NG eyes out                                                                                              |
| 17.10.49.<br>11.08  | "                          | T.2 | 112                    | OK but not quite<br>right!                                                                               |
| 17.12.39 ✓<br>12.56 | "<br>(00.17)               | T.3 | 112 ✓                  | OK ✓                                                                                                     |

END OF DAY TWO AFTERNOON SESSION RECORDING



REEL 3 (C) 927654 (M) + R.B. & M.  
924126 (B)

19.38.30. IDENT CLOCK

19.40.40 ✓ (00.09) T.1 - Jungle Shots - Romana's POV ✓ OK - for sc. 8 (3)  
40.49. ✓ (00.09) (Shot 160?)  
(after 177)  
19.46.28 - T.1 (a) foot caught in tentacle OK  
46.51 (00.23)  
19.50.35 ✓ T.1 (b) HA/o/shd Sht OK. To be  
50.41 ✓ (00.06) Tentacle coming reversed on video  
off foot disc.  
19.57.12. Cut In T.1 BCU Flower NG  
Shots  
19.58.14 " T.2 " NG went out of frame  
19.59.05 " T.3 Flower to cam. OK  
59.09 (00.04)  
20.07.09 T.1 (c) Romana falls to OK  
07.29 (00.20) ground after  
severing tentacle  
20.08.30. Gash shots of  
flowers  
20.08.56 ✓ Flower on OK  
Romana's shoulder  
- gets it off  
then bends down - (done cut away of  
cuts tentacle cutting)  
then crawls out.  
20.11.25 /Sound recording of  
11.57 (00.32) /Romana's gasps with and without/  
/plant mechanism./

20.23.55 Sc11 T.1 (a) Group through TRANSFER  
Bell Plants Cut In Shots  
20.27.00 " T.1 (b) Tentacle on To be reversed  
Grugger's arm -  
gun in hand.  
20.30.30. T.1 (c) Battle of the OK  
30.50 (00.20) Tentacles

+ Wild track sound for above (00.17)/



REEL 3 (C)

|                    |                 |     |           |                                                                                       |
|--------------------|-----------------|-----|-----------|---------------------------------------------------------------------------------------|
| 20.42.36.<br>42.48 | Sc.9<br>(00.12) | T.1 | 161 & 162 | Prob. best - but<br>still not close NF<br>to Lexa                                     |
| 20.43.30           | "               | T.2 | "         | <del>NG</del> <i>OK more definite</i>                                                 |
| 20.45.00<br>45.15  | "<br>(00.15)    | T.3 | "         | OK. but not that<br>good. T.1 could<br>be better. Deons<br>even further from<br>Lexa. |

|                   |              |     |            |                                          |
|-------------------|--------------|-----|------------|------------------------------------------|
| 21.05.18<br>06.37 | Sc.11        | T.1 | 139 to 152 | NG Started too far<br>apart. no shot 138 |
| 21.09.21<br>10.44 | "<br>(01.23) | T.2 | "          | OK                                       |

|          |              |     |                                           |                            |
|----------|--------------|-----|-------------------------------------------|----------------------------|
| 21.18.52 | Sc.16A       | T.1 | 210<br>(says line "It's<br>not possible") | NG                         |
| 21.20.32 | "<br>(00.10) | T.2 | "                                         | OK. cut in after<br>sht. 3 |

|          |          |     |                 |    |
|----------|----------|-----|-----------------|----|
| 21.41.20 | Sc.10    | T.1 | false start     | NG |
| 21.41.43 | "        | T.2 | 199 - 209       | OK |
| 43.00    | (01.17)  |     |                 |    |
| 21.45.01 | CUTS INs |     | 209A LEXA       | OK |
|          | (00.08)  |     | 209B THE DOCTOR | OK |

|                   |              |     |            |                      |
|-------------------|--------------|-----|------------|----------------------|
| 21.52.42          | Sc21         | T.1 | 108        | NG no talk           |
| 21.53.11          | "            | T.2 | 108        | NG boom in           |
| 21.53.49          | "            | T.3 | 108 - 111A | NG arm in L of frame |
| 21.55.31<br>55.51 | "<br>(00.20) | T.4 | 108 - 111A | OK                   |

|                   |                  |     |     |              |
|-------------------|------------------|-----|-----|--------------|
| 22.03.08<br>03.30 | Sc.17<br>(00.22) | T.1 | 178 | (Dialogue)OK |
|-------------------|------------------|-----|-----|--------------|

|                     |                     |         |                       |             |                                         |
|---------------------|---------------------|---------|-----------------------|-------------|-----------------------------------------|
| 22.08.24.<br>08.40. | for Sc.8<br>(00.16) | T.1 (a) | Gastaks etc.<br>R - L | OK          | <i>(also used<br/>in Sc.18)<br/>(3)</i> |
| 22.10.02<br>10.15   | for Sc.8<br>(00.13) | T.1 (b) | "                     | OK          |                                         |
| 22.11.29<br>11.49   | for Sc.8<br>(00.20) | T.1 (c) | "                     | cam. shadow |                                         |

(12 minutes O/R)

END OF DAY TWO EVENING SESSION RECORDING



REEL 4 (D) 926553 (M)  
926923 (B)

14.32.15 IDENT CLOCK

|                                                                                              |                                                |                                 |                                                            |                                                                   |
|----------------------------------------------------------------------------------------------|------------------------------------------------|---------------------------------|------------------------------------------------------------|-------------------------------------------------------------------|
| 14.32.44<br>14.33.27<br>14.33.30<br>14.34.06 ✓<br>34.14                                      | Sc.23<br>"<br>"<br>(00.08)                     | T.1 ✓<br>T.2<br>T.3             | Sht.113<br>"<br>" ✓                                        | NG<br>NG went US not out R<br>OK. ✓                               |
| 14.35.56 ✓<br>36.06                                                                          | Sc.23<br>(00.10)                               | T.1                             | Sht. 114 ✓                                                 | OK ✓                                                              |
| 14.38.48<br>39.11<br>4.46.29<br>14.48.13<br>48.28<br>48.35<br>48.40                          | Sc.23<br>"<br>"<br>men in<br>CU ✓<br>(00.27)   | T.1<br>T.2<br>T.3 ✓             | 115/117<br>(116 NG)<br>115 (her run<br>in OK)<br>115/117 ✓ | NG<br>NG no extras<br>OK ✓                                        |
| 14.50.38 ✓<br>50.47                                                                          | Sc.23<br>(00.09)                               | T.1 ✓                           | 116<br>CU Brotadac                                         | OK ✓                                                              |
| 14.53.00<br>53.45<br>14.55.40<br>56.21                                                       | Sc.1<br>(cont'd for Ep.3)<br>"<br>(00.41)      | T.1<br>T.2                      | 120 to 125<br>"                                            | NG<br>(NB no shots 118 - 119)<br>OK                               |
| 14.58.28<br>14.58.52.<br>59.27<br>15.01.02<br>01.42                                          | Sc.6<br>"<br>"<br>(00.40)                      | T.1<br>T.2<br>T.3               | 135 to 137<br>"<br>"                                       | NG<br>NG missed sound<br>on 137<br>OK                             |
| 15.06.48 ✓<br>07.28                                                                          | Sc.8<br>(00.40)                                | T.1                             | 153 to 155 ✓                                               | OK but said "longer" ✓                                            |
| 15.24.45<br>15.24.55<br>25.28<br>15.26.24<br>27.26<br>15.29.07<br>29.40<br>15.30.43<br>31.13 | Sc.12<br>"<br>"<br>"<br>"<br>"<br>"<br>(00.30) | T.1<br>T.2<br>T.3<br>T.4<br>T.5 | 164 to 166<br>"<br>"<br>"<br>"                             | NG fluff<br>NG no lights on box!<br>NG<br>NG squeaking door<br>OK |



REEL 4 (D)

|                                           |                                 |                   |                                      |                                                                        |
|-------------------------------------------|---------------------------------|-------------------|--------------------------------------|------------------------------------------------------------------------|
| 15.37.17<br>37.59                         | Sc.37                           | T.1               | 167 to 172                           | NG                                                                     |
| 15.38.59<br>39.33                         | "<br>(00.34)                    | T.2               | "                                    | OK                                                                     |
| 15.43.59<br>44.09                         | Sc.12 (blue)<br>(00.10)         | T.1               | 163A<br>LS Tardis in<br>Jungle       | TRANSFER<br>OK<br>materialised shot<br><del>                    </del> |
| 15.47.03<br>47.26                         | "<br>(00.23)                    | T.1               | 163                                  | OK empty frame                                                         |
| 15.51.48<br>52.24                         | Sc.14                           | T.1               | 174 to 176                           | NG                                                                     |
| 15.54.14<br>54.50                         | "<br>(00.36)                    | T.2               | "                                    | OK come in later                                                       |
| 15.59.17<br>59.51                         | Sc.11 <sup>243</sup><br>(00.34) | T.1               | 179                                  | OK                                                                     |
| 16.07.09<br>16.07.38                      | Sc.2<br>"                       | T.1<br>T.2        | 180<br>180 to 182B                   | NG boom<br>NG - lighting not<br>happy?                                 |
| 16.11.30<br>12.32                         | "<br>(01.02)                    | T.3               | "                                    | OK                                                                     |
| 16.14.31<br>15.18                         | Sc.4<br>(00.47)                 | T.1               | 183 to 193                           | OK                                                                     |
| 16.17.00<br>17.37                         | Sc.6<br>(00.37)                 | T.1               | 194 to 198                           | OK                                                                     |
| 16.27.00<br>16.27.57<br>16.29.11<br>30.01 | Sc.2<br>"<br>"<br>(00.50)       | T.1<br>T.2<br>T.3 | 211 (pp66 to 67)<br>"<br>211 to 219A | NG fluff<br>NG fluff<br>OK except for 217                              |
| 16.30.56                                  | "                               | T.4               | for 217 CU Zastor                    | OK (but dialogue<br>not o/happy). Dia. to<br>219A.                     |
| 16.38.37<br>39.16                         | Sc.4                            | T.1               | 220 to 226                           | OK slight<br>misunderstanding on<br>222                                |
| 16.40.38<br>41.16                         | "<br>(00.38)                    | T.2               | "                                    | OK                                                                     |
| 16.52.05<br>52.25                         | Sc7<br>(00.20)                  | T.1               | 227 to 230                           | OK but perf. a bit<br>down                                             |
| 16.53.24<br>53.45                         | "<br>(00.21)                    | T.2               | "                                    | OK                                                                     |



REEL 5 (E) 925981 (M)  
926572 (B)

19.33.50 IDENT CLOCK

19.37.19 <sup>Sp. 2</sup> Sc.9 T.1 231 to 252 OK except fo 248  
39.11 (01.52) (trim 234)

19.40.20 ✓ " T.2 248 OK (with lead in)  
40.26 (00.06) <sup>Sp. 1</sup>

[ 19.44.45 <sup>46. V10 Sp. 3</sup> Sc.21 T.1 254 OK  
44.58 (00.13)

19.48.37 Sc.6-7 T.1 255 NG boom in  
19.49.06 " T.2 255 to 257 NG too far spread  
50.01 (her walk)  
19.53.12 ✓ " T.3 255 to 257 OK ✓  
54.18 (01.06)

19.56.48 ✓ Sc.8 T.1 258 to 268 ✓ Dia from 257  
57.54 (01.06) OK 258 to 262 ✓  
19.59.48 ✓ " T.2 263 to 268 ✓ OK + extra 264A (Lexa) ✓

20.23.15 Sc.10 T.1 269 to 279 NG Flashing and boom  
24.24 shadow and bump on 276  
20.25.51 " T.2 " OK  
27.02 (01.11)

20.42.04 Sc.15 T.1 280 to 282 NG  
20.42.42 ✓ " T.2 280 to 289 OK ✓  
43.37 (00.55) (Sound Wild Track "No"  
Roar)

20.57.20 Sc.18 T.1 290 to 296 NG moves not quite  
58.00 " T.2 " right  
21.00.08 ✓ (00.41) OK ✓  
00.49

21.02.10 Assorted shots of Jungle  
03.25 (used 3 shots)

[ 21.10.55 ✓ Sc.2 <sup>Sp. 4 out</sup> T.1 298 to 300 (299 NG)  
11.17 (00.22) rest OK  
21.13.01 ✓ " T.2 299 OK -  
13.15 05  
07



REEL 5 (E)

|                        |                      |                            |                    |
|------------------------|----------------------|----------------------------|--------------------|
| 21.15.10               | Sc.2 <i>Sp. 4</i>    | CUT INs - Travelling Shts. |                    |
| 15.34                  | "                    | T.1 301 full               | NG wrong way       |
| 16.00                  | "                    | T.2 "                      | NG not fast enough |
| <del>16.00-16.04</del> | <del>" L-R</del>     | <del>T.3 "</del>           | <del>OK</del>      |
| 21.16.35-39            | " <i>very spread</i> | T.1 301A (Heads)           | OK                 |
| 17.08-10               | " <i>apart -</i>     | T.1 301B (Feet)            | OK                 |

|          |                  |     |                   |                         |
|----------|------------------|-----|-------------------|-------------------------|
| 21.20.40 | <b>Cut In</b>    | T.1 | CU Romana with    | OK                      |
| 20.49    | (for Sc.17 blue) |     | pliers + tentacle | cut out <i>quickly!</i> |

|              |       |     |            |                      |
|--------------|-------|-----|------------|----------------------|
| 21.34.54.    | Sc.16 | T.1 | 302 to 309 | OK                   |
| <u>36.47</u> |       |     | 310 & 311  | OK ( <u>311 NG</u> ) |
| <u>37.31</u> |       |     | 311        | OK                   |

(01.26 approx)

|          |                   |     |            |                 |
|----------|-------------------|-----|------------|-----------------|
| 21.54.44 | Sc.10 <i>Sp 4</i> | T.1 | 330 to 334 | <u>TRANSFER</u> |
| 55.23    | (00.39)           |     |            | (without 333)   |
| 21.56.26 | Sc.10             | T.1 | 333        | OK              |
| 55.09    | (00.05)           |     |            | <u>TRANSFER</u> |
| 21.57.05 | Sc.10             | T.1 | 330 A      |                 |
| 57.07    |                   |     |            |                 |

|                 |               |     |                                   |           |
|-----------------|---------------|-----|-----------------------------------|-----------|
| 21.57.38        | <b>Cut In</b> | T.1 | CU Romana                         |           |
| 21.58.04        | "             | T.1 | CU Tom 330A                       |           |
| 58.34           |               |     |                                   |           |
| 21.58.41        | "             | T.1 | CU Tom 334                        |           |
| 42 - She's dead |               |     |                                   |           |
| 21.59.08        | "             | T.1 | CS Gastak shooting gun - 2nd best | add laser |

*on 2nd Gal. only*  
not good - best!

END OF DAY THREE EVENING SESSION RECORDING



REEL 6 (F) 926966 (M) with R.B. & M. & loose sht Earthling  
925032 (B)

19.32.48. IDENT CLOCK

19.32.54. ✓ Sc.6 T.1 Sht. 134 ✓ Transferred  
33.08. (Ep.2) + used in Spacecraft  
(00.13) sc. 1B (3) Glass Shot ✓  
Doors open  
Group out in VLS

19.37.05 Sc.18 T.1 340 - 343 NG. Reflections  
(Ep.1) T.2 340 - 346B in b/g  
39.19 09 (00.50) OK

19.47.14 Sc.18 T.1 350 NG Flase start  
(Ep.1) T.2 350 - 353A NG. Doors jerky.  
48.11 " Thank you General Grugger Earthling not  
19.49.50 ✓ 50.30 26 (00.36) T.3 350 - 353A working well.  
OK ✓

19.54.39 Sc.20 T.1 354 - 358 NG  
55.19 (Ep.1) " lies trapped in amber"  
19.56.38 (Ist part maybe) T.2 354 - 361 A Shambles - nothing  
57.32 (used combination of the two) good - but start  
20.00.16 (after start) T.3 354 - 361 may be possible!  
01.10 2nd 1/2 OK. Use  
(Total 01.00) part and Trim 359

20.05.54 CUT INs (inside glass cabinet) Transferred  
20.05.04 for Sc.18 T.1 CACTUS inflated  
06.07 (Ep.1) deflated  
(then a lot of try  
out bits with a  
frenzied cactus)  
20.07.59 Best scrumpled Cactus  
20.08.13 MCU Earthling -prickled  
20.08.34 ✓ BCU ✓ "  
20.13.02 ✓ T.1 ✓ Cactus deflating - MLS  
13.31  
20.14.44 ✓ T.2 Closer Sht Cactus ✓  
15.09 3 ✓ it deflated ✓



REEL 6 (F)

CUT INs

Transferred

20.17.20 for Sc.18 T.1 2-s Grugger/Brotadac  
(Ep.1) ~~T.1~~ CU Grugger ✓  
20.17.28 17.42  
20.17.46 T.1 Brotadac? (with line)  
18.00 ~~T.1~~ ~~Brotadac?~~  
20.18.30 T.2 (Snd "I don't believe it") ✓  
18.35

20.20.30. Assorted shots of  
.35. Equipment ✓  
.40.  
.50  
21.15 9 separate shots

20.25.49 20.26.00 big Monitor with oscilloscope to go in  
26.25 20.26.14 smaller with actord face (Earthling)

20.31.58 ✓ Sc.22 T.1 362 - 365 ✓ 363 NG  
32.28 22 (Ep.1) (2-s only for EP-2 reprise)  
20.33.03 T.2 363 NG "but he does" etc  
20.33.18 T.3 363 (hand in) OK ✓ - to be smudged in  
33.27 ✓ (00.30)

20.38.39 Sc.16 T.1 379 - 396 Grugg does but wrong 389NG 396NG (did sit wrong)  
40.14 (Ep.1)  
20.41.15 T.2 " OK ✓  
42.38 36 (01.21) ✓

20.44.33 Sc.14 T.1 366 - 378  
45.58 (Ep.1)  
0.46.59 T.2 ✓ (Arrival noted) 20.47.56 cut to Grugg's reaction  
48.16 ✓ (01.25)  
20.48.39 ✓ CUT IN ✓ T.1 ✓ 374A 347A OK ✓  
48.47 (Grugger's look) ← 28-23-28-29

20.51.51. ✓ Sc.18 T.1 347 - 347H OK  
53.35 (Ep.1) (switched lights)  
20.54.55. ✓ T.1 348A - 349C OK. They leave frame R  
56.07  
20.58.20 ✓ CUT INs Earthling (no m/u) OK  
58.34  
20.59.16 T.1 Two shots on buttons - hand Starts on Grugger then pans L  
21.00.17 ✓ T.2 Grugger starting mechanism button

CU Grugger - he

looks can R



REEL 6 (F)

CUT INs  
for Sc.18  
(Ep.1)

T.2A

CU Grugger. He looks  
Cam R.

21.01.16  
01.26

T.3

CU Grugger's hand  
then dia O/V

21.05.27.  
05.53

Sc.23  
(Ep.4)

T.1

397

NG

21.06.18  
06.38

(00.20)

T.2

"

OK

21.07.42  
08.25

Sc.26  
(Ep.4)

T.1

398

Tranferred  
OK

21.09.53  
09.58

CUT INs  
for Sc.11  
(Ep.1)

T.1

404  
(Brotadac's boot  
Kicking sand - with  
line of dia)

21.13.35

CUT INs

T.1

404A  
(Meglos' hand into  
sand - puts Dodeca.  
into hole - doesn't  
cover it)

13.47

for  
Sc.6  
(Ep.4)

13.52

21.15.22

T.2

404B  
Meglos - standing  
stoops in - buries  
Dodeca - covers it  
over - then stands up.

15.33

21.16.58  
17.22

Sc.14  
(Ep.4)

T.1

405 - 405C

NG (too long a wait)

21.18.04  
18.19

(01.25)

T.2

405 - 405B

Use combination?

1.18.48

T.3

405 - 405C

21.20.41  
21.15

Sc.20  
(Ep.4)  
(00.36)

T.1

406 - 408

OK

21.25.11  
25.19

CUT IN  
for Sc.18

Two shots of  
Earthling  
without m/u to  
make green  
MLS &  
CU

Tranferred

25.23  
25.29

21.30.45  
32.40

Sc.1A  
(Ep.1) (01.55)

T.1

409 - 416

OK



REEL 6 (F)

|                                       |                                |            |                                                    |                                            |
|---------------------------------------|--------------------------------|------------|----------------------------------------------------|--------------------------------------------|
| 21.34.49 ✓<br>36.39<br><i>earlier</i> | Sc.9 ✓<br>(Ep.1)<br>(01.50)    | T.1        | 419 - 429C                                         | OK ✓                                       |
| 21.38.01 ✓<br>38.47<br>46             | Sc.17<br>(Ep.1)<br>(00.50)     | T.1        | 430 - <del>431A</del><br>430A                      | OK ✓                                       |
| 21.39.49 ✓<br>21.40.53<br>42.37 ✓     | Sc.19<br>(Ep.1)                | T.1<br>T.2 | 432 - 432B<br><del>432 - 441</del><br>439 CU K.9 ✓ | NG Boom in.<br>436/437 used ✓              |
| 21.43.42<br>44.11                     |                                | T.3        | 432 (432A better T.2)                              | NG Boom shadow                             |
| 21.44.39<br>45.08<br>46.05 ✓          | TOTAL<br>(01.44)               | T.4        | 432                                                | Slight shadow<br>Use 436 - 437 of<br>T.2 ✓ |
| 21.47.05 ✓<br>47.12 ✓                 | Sc.19<br>(Ep.1)                | T.1        | 444 CU Romana<br>445 CU Doctor                     | OK ✓<br>OK ✓                               |
| 21.47.49 ✓<br>48.20                   | Sc.21<br>(Ep.1)<br>(00.30)     | T.1        | 446 - 450                                          | OK ✓                                       |
| 21.49.10<br>49.20                     | Sc.2<br>(Ep.2)<br>(00.10)      | T.1        | 451 start                                          | OK                                         |
| 21.49.33<br>50.13                     | (00.40)                        | T.1        | 452 - 452B                                         | OK                                         |
| 21.51.15<br>52.17                     | Sc.10<br>(Ep.2)                | T.1        | 453 - 461                                          | NG                                         |
| 21.53.02<br>54.15                     |                                | T.2        | 453 - 461                                          | <u>Transferred</u><br>OK                   |
| 21.55.45<br>55.53                     |                                | T.2        | CUT IN Sht 415 ✓                                   |                                            |
| 21.56.36<br>56.43                     | (TOTAL<br>01.15)               | T.3        | 448                                                |                                            |
| 22.00.46 ✓<br>01.05                   | for<br>Sc.20<br>(Ep.1) (00.21) | T.1        | 355<br>Hysteresis in<br>Monitor.                   | OK ✓                                       |

END DAY FOUR RECORDING SESSION



REEL 7 (G) 924348 (M)  
925033 (B)

11.18.50. IDENT CLOCK

|            |         |       |                                              |                    |
|------------|---------|-------|----------------------------------------------|--------------------|
| 11.45.16   | Sc.11   | T.1   |                                              | <u>Transferred</u> |
|            | (Ep.1)  |       |                                              | NG Door stuck      |
| 11.48.29   |         | T.2   |                                              | NG                 |
| 11.50.17 ✓ |         | T.3 ✓ |                                              |                    |
| 27         |         |       |                                              |                    |
| 51.05      | (00.45) |       | Doors open -<br>people out. ✓<br>pan group L |                    |
| 11.57.20   |         | T.4   | doors very slow                              |                    |

END MORNING RECORDING SESSION - DAY FIVE

|            |              |     |                                                                          |                         |
|------------|--------------|-----|--------------------------------------------------------------------------|-------------------------|
| 14.38.59   | Sc.11        | T.1 | 467/468                                                                  | NG                      |
| 39.48      | (Ep.1)       |     |                                                                          | Brotadac too close      |
| 14.40.18 ✓ |              | T.2 | 467- (468)                                                               | OK ✓                    |
| 40.49      |              |     |                                                                          |                         |
| 14.46.08   |              | T.1 | 469                                                                      | OK                      |
| 46.15      |              |     |                                                                          |                         |
| 15.13.39   |              | T.1 | 487                                                                      | NG                      |
| 15.14.12 ✓ |              | T.2 | 487 ✓                                                                    | OK ✓                    |
| 15.11      |              |     | (pause at 00.26<br>- 1st section of<br>Lab up then rest<br>rises slowly) |                         |
| 15.38.18 ✓ | (Sc.13) ✓    | T.1 | 491                                                                      | OK ✓                    |
| 38.37      | (Ep.1)       |     |                                                                          |                         |
| 15.50.16   |              | T.1 | 464 & 466                                                                | NG                      |
| 15.50.58   |              | T.2 | "                                                                        | NG technical<br>flutter |
| 15.51.22 ✓ |              | T.3 | "                                                                        | OK ✓                    |
| 16.13.42 ✓ | Sc.11 (Ep.1) | T.1 | 470 - 485 ✓                                                              | <u>Transferred</u>      |
| 14.45      | (01.03)      |     |                                                                          |                         |
| 16.17.02 ✓ |              | T.1 | 479/480 ✓                                                                | OK                      |
| 17.12      |              |     | (CS Brotadac's hand)                                                     |                         |
| 16.19.24   |              | T.1 | 486                                                                      | OK                      |
| 19.32      |              |     | (CS feet)                                                                |                         |
| 16.32.07   |              | T.1 | 488                                                                      |                         |
| 33.37      |              |     | 2-s )                                                                    | not very good           |
| 45         |              |     | Grugger )                                                                | several small           |
| 49         |              |     | Brotadac)                                                                | discrepancies.          |
| 34.12      |              |     |                                                                          |                         |

Used from  
REEL K.



REEL 7 (G)

|                                                   |                                    |     |                                                                                      |                                     |
|---------------------------------------------------|------------------------------------|-----|--------------------------------------------------------------------------------------|-------------------------------------|
| 16.34.45 ✓<br>.51 ✓<br>35.01 ✓<br>11 ✓<br>35.22 ✓ | Sc.11<br>(Ep.1)<br><br><br>(00.37) | T.2 | 488<br>2-s ✓<br>looks ✓<br>CU Grugger ✓<br>CU Brotadac<br>2-s - they move<br>& dia ✓ | OK                                  |
| <i>no more vision on ship</i>                     |                                    |     |                                                                                      |                                     |
| 16.50.02<br>16.50.02<br>50.50                     | Sc.6<br>(Ep.4)<br>(00.48)          | T.1 | 495<br><i>reel</i>                                                                   | <u>Transferred</u><br>OK (repaired) |
| 17.02.07<br>.15<br>02.59<br>03.09                 | Sc.7<br>(Ep.4)                     | T.1 | 527<br>Lab rising from sand<br>1st section<br>up to full size                        |                                     |
| 17.06.55<br>07.09<br>.15<br>07.41                 | <br><br><br>(00.49)                | T.2 | Lab rising out of<br>sand<br>Stop<br>moving again                                    | (safety light<br>breaking thru')    |

END AFTERNOON RECORDING SESSION - DAY FIVE



REEL 8 (H) 928136 (M)  
926620 (B)

|                         |                |     |                                                            |                          |
|-------------------------|----------------|-----|------------------------------------------------------------|--------------------------|
| 19.39.58<br>40.23       | Sc.6<br>(Ep.4) | T.1 | 494<br>496                                                 | NG                       |
| 19.41.14<br>41.23       | Sc.8 "         |     | 500                                                        | Meglos' hair blue        |
| 19.43.00<br>29<br>44.23 | Sc.6           | T.2 | 494<br>496                                                 | walk into CS<br>(Better) |
| 19.45.25<br>.39         | Sc.6           | T.1 | 498-499<br>CS - he starts -<br>turns round -<br>(dialogue) | OK                       |
| TOTAL<br>(01.30)        |                |     |                                                            |                          |

|                   |                 |     |     |                   |
|-------------------|-----------------|-----|-----|-------------------|
| 19.52.06          | Sc.16<br>(Ep.4) | T.1 | 501 | NG (moon shining) |
| 19.52.52<br>53.05 | (00.12)         | T.2 | "   | OK                |

|                   |                 |     |      |    |
|-------------------|-----------------|-----|------|----|
| 19.59.57          | Sc.14<br>(Ep.4) | T.1 | 502  | OK |
| 20.14.18<br>.55   |                 | T.1 | 504  | OK |
| 20.21.08          |                 | T.1 | 503  | OK |
| 20.22.07<br>22.12 |                 | T.1 | 503A | NG |
| 20.22.25<br>22.29 |                 | T.2 | 503A | OK |

RUBBISH!

|                   |  |    |                                                        |  |
|-------------------|--|----|--------------------------------------------------------|--|
| 20.42.13<br>42.30 |  |    | Buffer shots -<br>Doctor<br>and then buffer sht.       |  |
|                   |  | 1. | Meglos out, pauses -<br>then turns and walks<br>out R. |  |
| 20.48.54<br>49.01 |  | 2. | Meglos going US                                        |  |

|                   |                 |     |                                                                                                                               |                          |
|-------------------|-----------------|-----|-------------------------------------------------------------------------------------------------------------------------------|--------------------------|
| 21.07.53          | Sc.19<br>(Ep.4) | T.1 | 505 Master                                                                                                                    | NG Mic in sht            |
| 21.13.06          |                 | T.2 | 505                                                                                                                           | NG came in too<br>far.   |
| 21.14.21<br>15.03 |                 | T.3 | Doc. out fwd -<br>back & out L<br>2 Gaztaks out R<br>Doc. in again<br>met by Brotadac<br>& 1 Gaztak -<br>thumped & taken out. | <u>Transferred</u><br>OK |
| (00.43)           |                 |     |                                                                                                                               |                          |



REEL 8 (H)

|                           |                            |     |     |                              |
|---------------------------|----------------------------|-----|-----|------------------------------|
| 21. <u>30.28</u><br>30.34 | Sc.19<br>(Ep.4)<br>(00.06) | T.1 | 511 | OK                           |
| 21.39.54                  |                            | T.1 | 509 | NG Gaztaks not<br>far enough |
| 21.40.33                  |                            | T.2 | "   | NG                           |
| 21. <u>41.41</u><br>42.00 |                            | T.3 | "   | OK                           |

|                           |                            |     |                |    |
|---------------------------|----------------------------|-----|----------------|----|
| 21. <u>54.17</u><br>54.42 | Sc.17<br>(Ep.4)<br>(00.15) | T.1 | <del>514</del> | OK |
|---------------------------|----------------------------|-----|----------------|----|

|                           |                                        |     |     |    |
|---------------------------|----------------------------------------|-----|-----|----|
| 21. <u>57.24</u><br>57.58 | Sc.30 <i>0133</i><br>(Ep.4)<br>(00.35) | T.1 | 519 | OK |
|---------------------------|----------------------------------------|-----|-----|----|

END RECORDING DAY FIVE

|                   |                 |   |     |                                    |
|-------------------|-----------------|---|-----|------------------------------------|
| 11. <u>16.45</u>  | Sc.28<br>(Ep.4) | A | T.1 |                                    |
| 11.17.01<br>.11   |                 |   | T.2 | wider shot                         |
| 11.17.39          |                 | B | T.1 | closer shot<br>(after false start) |
| *11.17.54         |                 |   | T.2 | de-focus thingy                    |
| 11.25.48<br>25.59 |                 |   | T.1 | (without line)                     |

R.B.&M

|                   |  |  |     |             |
|-------------------|--|--|-----|-------------|
| 11.26.25<br>26.37 |  |  | T.2 | (with line) |
|-------------------|--|--|-----|-------------|

Transferred

*Reel K.*

|                           |                            |     |           |    |
|---------------------------|----------------------------|-----|-----------|----|
| 11. <u>31.45</u><br>31.56 | Sc.1B<br>(Ep.3)<br>(00.12) | T.1 | 614 - 615 | OK |
|---------------------------|----------------------------|-----|-----------|----|

|                   |                 |     |                      |                           |
|-------------------|-----------------|-----|----------------------|---------------------------|
| 11.41.26<br>42.08 | Sc.2A<br>(Ep.3) | T.1 | <del>616 - 623</del> | (Bill fluff on<br>620 NG) |
|-------------------|-----------------|-----|----------------------|---------------------------|

|                             |         |       |           |      |
|-----------------------------|---------|-------|-----------|------|
| 11. <u>43.27</u><br>44.06 ✓ | (00.41) | T.2 ✓ | 616 - 623 | OK ✓ |
|-----------------------------|---------|-------|-----------|------|



REEL 8 (H)

11.51.30 ✓

11.52.06.

CUT INs

{for Sc.18}  
{Ep.1 ?}

T.1

T.2

CU Grugger  
(with dia) ✓

CU Brotadac  
(with dia) ✓

for Sc. <sup>12</sup>32?  
(Ep.4)

T.1

(00.24)

{00.43}  
{01.00}

Dodecahedron  
flashing on Lab  
between screens  
with tardis.  
Light on tardis  
stops.  
Dodecahedron stops  
flashing by mistake  
Dodeca. starts again.  
Tardis out.

END DAY SIX MORNING RECORDING SESSION

14.33.25  
33.58

Sc.28  
(Ep.4)  
{00.28}

T.1

1. 531 (playing Meg.)

OK

14.34.11

{00.13}

T.1

532 (playing Meg.)

OK

14.35.10

(00.31)

T.1

2. 531 (playing Doc)  
(chest sht - sitting)

OK

14.36.00

(00.31)

T.1

3. 531 CU Doc  
(dia "burning in middle")  
after Meg. moved out

OK

14.37.53

Sc.24  
(Ep.4)

T.1

599A (dia".....cretin")  
(playing Meg.)

OK

14.38.32

T.1

599B (on script dia)  
(playing Meg.)

OK

14.39.17  
39.40

T.2

false start  
Start from top again  
- go down half way

NG

OK

14.40.35

T.3

(playing Doc. sitting)  
(Playing Doc.) from  
half way "If my ...."

OK

14.42.04  
.08

T.1

Romana's POV CUT INs  
CU Meg. (Doc) - staring  
CU Doc. (leaning fwd  
smiling - laughing)

OK

14.42.24

OK

14.44.26  
44.34

Sc.28  
(Ep.4)

T.1

534

Transferred  
OK

14.47.15

T.1

535 (single line  
from Meg.)

14.48.19  
48.36

T.1

533

NG  
moves to  
group sht.

14.50.28  
51.06

T.2

into 533  
533A



REEL 8 (H)

Sc.28  
(Ep.4)

14.52.37  
52.43

T.1

542

*542 - Entering*

14.55.55.  
56.03

T.1

541

& look down

14.57.25

T.1

541A into  
blank screen

14.58.54  
15.00.32

T.1

540 Reaction

15.04.07  
05.50

T.1

Green gunge  
starting to move  
(Tom's foot moved)  
Gunge going past  
their feet.

Transferred

15.07.03  
07.14

T.2

15.13.13.  
14.12 (stopped)

T.1

smoke out of door

NG stopped

15.15.08  
15.27

T.2

smoke through door  
then door out - they  
come through

OK

15.20.07  
20.46

Sc.20B  
(Ep.3)  
(00.38)

T.1

630 - 632

OK

15.25.04  
.24  
25.37

Sc.29 - 31  
(Ep.4)  
(00.33)

T.1

549 - 551

OK

15.27.21  
27.33

Sc.34  
(Ep.4)  
(00.12)

T.1

553 - 554

OK

15.47.17  
48.04

Sc.20A  
(Ep.4)

T.1

629

NG Bm in

15.50.51  
51.41

(00.51)

T.2

629

OK

16.02.59

Sc.36  
(Ep.4)  
(01.08)

T.1

530  
Lab sinking -  
for WHITEOUT

Transferred

16.04.09



REEL 8 (H)

|          |        |     |             |                    |
|----------|--------|-----|-------------|--------------------|
| 16.27.36 | Sc.22  | T.1 | 95          | MASTER             |
| 27.56    | (Ep.3) |     | (Pause)     |                    |
| 28.23    |        |     | walks again |                    |
| .42      |        |     | (Pause)     |                    |
| 29.28    |        |     | walks again | (walk not so good) |
| .46      |        |     |             |                    |

|          |         |     |           |    |
|----------|---------|-----|-----------|----|
| 16.50.35 | Sc.3    | T.1 | 317 - 327 | OK |
| 51.04    | (Ep.4)  |     |           |    |
|          | (00.27) |     |           |    |

|          |  |                |                          |    |
|----------|--|----------------|--------------------------|----|
| 16.53.09 |  | <del>T.1</del> | <del>CU Lexa (325)</del> | NG |
|----------|--|----------------|--------------------------|----|

|          |  |                |   |    |
|----------|--|----------------|---|----|
| 16.54.08 |  | <del>T.2</del> | " | OK |
|----------|--|----------------|---|----|

|          |  |     |                 |    |
|----------|--|-----|-----------------|----|
| 54.11    |  |     |                 |    |
| 16.54.46 |  | T.1 | (326) CU Doctor | OK |

|          |         |     |     |    |
|----------|---------|-----|-----|----|
| 16.58.09 | Sc.22   | T.1 | 94  | OK |
|          | (Ep.3)  |     | 99  | OK |
|          |         |     | 101 | OK |
| 58.53    | (00.37) |     | 103 | OK |

|          |  |  |             |    |
|----------|--|--|-------------|----|
| 17.00.46 |  |  | BCU for 103 | OK |
|----------|--|--|-------------|----|

|          |         |     |                    |    |
|----------|---------|-----|--------------------|----|
| 17.05.22 |         | T.1 | 96 (CS Lexa & dia) | OK |
| 05.47    | (00.22) |     |                    |    |

|          |         |     |                      |    |
|----------|---------|-----|----------------------|----|
| 17.09.39 |         | T.1 | 100 - Rock - various | OK |
| 10.20    | (00.40) |     | angles               |    |

|          |  |     |                     |    |
|----------|--|-----|---------------------|----|
| 17.13.16 |  | T.1 | Burning ropes       | NG |
| 14.54    |  |     | not very successful |    |

END DAY SIX AFTERNOON RECORDING SESSION



REEL 9 (J) 929055 (M)  
925618 (B)

19.33.32 IDENT CLOCK

~~19.34.26~~ Sc.11 T.1 Start on globe pull out & crab (just off top) NG

~~19.35.05~~ T.2 then pan & crab spaceship & Zolfa-Thura screens

19.35.39 ✓ (00.15) T.3 OK ✓  
35.55

19.36.17 Explosion for  
36.25 WHITEOUT

Transferred

19.38.49 Sc.5 T.1 328 - 329 OK  
39.23 (Ep.4)  
(00.32)

19.51.07 Sc.1A T.1 602 - 604 NG for sound  
(Ep.3)

19.52.47 ✓ T.2 602 " 613 ✓  
54.29 (01.43) OK ✓

19.59.25 Sc.3 T.1 526 NG  
(Ep.2) (2nd time) Lab coming up  
(00.54) To Reverse on Video Disc

20.08.10 Sc.11 T.1 555 - 556 OK  
08.58 (Ep.4)  
(00.48)

20.12.27 Sc.3 T.1 526  
(Ep.2) spacecraft taking off  
(00.10) - goes out L NG

13.00 T.2  
20.14.25 T.3 (comes out but it veers off L)



REEL 9 (J)

|                    |                 |     |           |                        |
|--------------------|-----------------|-----|-----------|------------------------|
| 20.23.15.<br>23.57 | Sc.13<br>(Ep.4) | T.1 | 558 - 560 | NG<br>off pos. & flare |
| 20.25.16<br>26.02  | (00.44)         | T.2 | "         | flare in bottom        |

|                   |                 |     |                              |                                   |
|-------------------|-----------------|-----|------------------------------|-----------------------------------|
| 20.35.23<br>36.20 | Sc.15<br>(Ep.4) | T.1 | 561 - 564A                   |                                   |
| 20.38.14          | (00.53)         | T.2 | "                            | OK but<br>Gaztak<br>enters early. |
| 20.40.54<br>41.02 | CUT IN          |     | Gaztak with<br>coat entering | OK                                |

|            |                 |       |       |                                  |
|------------|-----------------|-------|-------|----------------------------------|
| 20.43.30 ✓ | Sc.11<br>(Ep.1) | T.1 ✓ | 465 ✓ | angle not<br>quite POV<br>better |
| 20.44.02 ✗ | (00.05)         | T.2 ✗ | "     |                                  |

|                   |                            |     |                          |               |
|-------------------|----------------------------|-----|--------------------------|---------------|
| 20.51.42<br>52.27 | Sc.18<br>(Ep.4)<br>(00.43) | T.1 | 566 - 575                | shadow on 568 |
| 20.54.23<br>54.27 |                            |     | Cutaway on coat on bench |               |

|                   |                 |     |     |               |
|-------------------|-----------------|-----|-----|---------------|
| 20.57.13          | Sc.25<br>(Ep.4) | T.1 | 576 | (changed dia) |
| 20.57.48<br>57.57 | (00.09)         | T.2 | "   | OK            |

|                     |                            |     |             |                                                              |
|---------------------|----------------------------|-----|-------------|--------------------------------------------------------------|
| 21.08.39<br>09.01 ✓ | Sc.7A<br>(Ep.3)<br>(00.22) | T.1 | 624 - 625 ✓ | OK. Boom<br>in - <u>cut out</u><br>hand on their<br>exit U/R |
|---------------------|----------------------------|-----|-------------|--------------------------------------------------------------|

|                   |                 |     |           |                                                |
|-------------------|-----------------|-----|-----------|------------------------------------------------|
| 21.14.56<br>15.15 | Sc.8A<br>(Ep.3) | T.1 | 626 - 628 | bit                                            |
| 21.16.39<br>16.42 |                 | T.2 | "         | (cam. in L -<br>on last sht as<br>they go out) |
| 21.17.54<br>18.13 | (00.22)         | T.3 | "         | OK                                             |



REEL 9 (J)

|                   |                            |     |                    |                                  |
|-------------------|----------------------------|-----|--------------------|----------------------------------|
| 21.29.47<br>30.35 | Sc.4<br>(Ep.2)             | T.1 | 577 - 584          | <u>Transferred</u><br>(redo 578) |
| 21.31.29<br>32.15 | (00.50)                    | T.2 | 577 - 584          | without<br>CU Meglos             |
| 21.32.47<br>32.55 | (00.05)                    | T.3 | 578                | OK                               |
| 21.40.08<br>41.07 | Sc.4<br>(Ep.4)<br>(00.58)  | T.1 | 585 - 595          | OK                               |
| 21.47.55<br>48.03 | Sc.21<br>(Ep.4)<br>(00.08) | T.1 | 596                | OK                               |
| 21.53.00<br>53.14 | Sc.22<br>(Ep.4)            | T.1 | 597                | Doc out & L                      |
| 21.56.45<br>56.59 | (00.13)                    | T.2 | Split screen       | OK                               |
| 22.06.27<br>06.45 | Sc.27<br>(Ep.4)<br>(00.17) | T.1 | 601                | <u>Transferred</u><br>OK         |
| 22.13.32<br>14.02 | Sc.12<br>(Ep.4)<br>(00.26) | T.1 | 516                | OK                               |
| 22.17.15<br>17.23 | CUT INS<br>for Sc.19       | T.1 | 508/510 NG         | OK                               |
| 22.18.15<br>18.21 | (Ep.4)                     | T.2 | 510                |                                  |
| 22.20.55          |                            | T.1 | Green gunge        |                                  |
| 22.21.22<br>21.32 | for<br>Sc.31<br>(Ep.4)     | T.2 | Gunge              |                                  |
| 22.23.15<br>23.23 | (00.08)                    | T.3 | Gunge              |                                  |
| 22.25.10<br>25.18 | for<br>Sc.22<br>(Ep.3)     |     | 1st strand         | <u>Transferred</u>               |
| 22.26.10<br>26.15 |                            |     | 2nd - breaks apart |                                  |
| 22.26.50 to 26.54 |                            |     | 3rd - splitting    |                                  |
| 22.27.05          |                            |     | 4th                | better                           |
| 22.27.32<br>28.02 | (02.52)                    |     | 5th - VG           |                                  |



2nd SESSION  
10/11/12 JULY.

DR WHO

| Sc.                     | Ep. | Rel.    | Rec.                | Sc.       | Ep.   | Rel.  | Rec.      |       |
|-------------------------|-----|---------|---------------------|-----------|-------|-------|-----------|-------|
| CUT INS (A)             |     |         |                     | 7         | (4)   |       | 00'45     |       |
| (B)                     |     |         |                     | 32        | (4)   | 00'10 | 00'10     |       |
| ✓ 8                     | (1) | 04'20   | 03'24 ✓             | 36        | (4)   |       | 01'08     |       |
| ✓ 20                    | (1) | 00'50   | 01'00 ✓             | 28        | (4)   | 01'39 | 01'33 ✓   |       |
| ✓ 22                    | (1) | 00'20   | 00'30 ✓             | 2A        | (3)   | 00'42 | 00'41     |       |
| ✓ 21 (R)                | (2) |         | 00'30 ✓             | 28        | (4)   |       |           |       |
| 14                      | (1) | 01'13   | 01'25 ✓             | 20B       | (3)   | 00'36 | 00'38     |       |
| 16                      | (1) | 01'20   | 01'21 ✓             | 29        | (4)   | 00'34 | 00'30     |       |
| 23                      | (4) | 00'20   | 00'22 ✓             | 31        | (4)   |       |           |       |
| 26                      | (4) | 00'42   | 00'45 ✓             | 34        | (4)   | 00'10 | 00'12     |       |
| CUT IN ✓ 11             | (1) | 00'17   | 00'10 ✓             | 20A       | (3)   | 01'00 | 00'51     |       |
| CUT IN 14               | (4) | 00'19   | 00'14 ✓             | (22       | (3)   | 00'50 | 01'30 ap. |       |
| 20                      | (4) | 00'28   | 00'36 ✓             | E 1R      | (4)   | 00'50 | 01'30 ap. |       |
| ✓ 15                    | (1) | 01'38   | 01'56 ✓             | 3         | (4)   | 00'25 | 00'27     |       |
| ✓ 9                     | (1) | 01'37   | 01'50 ✓             | 5         | (4)   | 00'30 | 00'32     |       |
| ✓ 17                    | (1) | 00'43   | 00'50 ✓             | 16        | (2)   | ~~~~~ |           |       |
| ✓ 19                    | (1) | 01'21   | 01'44 ✓             | 1A        | (3)   |       | 01'43     |       |
| Play in (19) 20         | (1) |         | 100 in 1A's Timing. | 7A        | (3)   |       | 00'22     |       |
| ✓ 21                    | (1) | 00'46   | 00'44 ✓             | 8A        | (3)   |       | 00'22     |       |
| 2                       | (2) | 00'56   | 01'02 ✓             | CUT IN 31 | (4)   | ~~~~~ |           |       |
| 10                      | (2) | 01'12   | 01'15 ✓             | 11        | (4)   | 00'47 | 00'48     |       |
| ✓ 11                    | (1) | 01'24   | 03'31 ✓             | 13        | (4)   | 00'40 | 00'44     |       |
| ✓ 13                    | (1) |         | 00'34 ✓             | 15        | (4)   | 00'42 | 00'53     |       |
| 6                       | (4) | 00'34   | 00'58 ✓             | 18        | (4)   | 00'36 | 00'43     |       |
| 8                       | (4) | 00'24   | 00'32 ✓             | 25        | (4)   |       | 00'10     |       |
| 13                      | (4) | 00'08   | 00'12 ✓             | 4         | (2)   | 01'00 | 00'50     |       |
| 14                      | (4) | 00'53   | 00'45 (approx)      | 4         | (4)   | 00'55 | 00'58     |       |
| 18                      | (3) | 0       | 00'12               | 21        | (4)   |       | 00'08     |       |
| 19                      | (4) | 00'40   | 00'43 ✓             | 22        | (4)   | 00'06 | 00'13     |       |
| 17                      | (4) |         | 00'15 ✓             | 24        | (4)   | 00'33 | 00'38     |       |
| 12                      | (4) |         | 00'26 ✓             | 27        | (4)   | 00'10 | 00'17     |       |
| 30                      | (4) | 00'14   | 00'15 ✓             |           |       |       |           |       |
| 33                      | (4) |         | 00'15               | DAY 4     | DAY 5 | DAY 6 |           |       |
| 35                      | (4) |         | 00'10               | ↓         |       |       |           |       |
| CUT INS - strange shots |     |         | 00'10               | Ep1       | 14'54 | Ep1   | 03'45     |       |
| 28                      | (4) |         | 00'07               | Ep2       | 02'47 | Ep2   | 01'50     |       |
| 31                      | (4) |         | 00'25               | Ep3       |       | Ep3   | 06'19     |       |
| model shot ✓ 11         | (1) | 2 shots | 00'45               | Ep4       | 01'57 | Ep4   | 04'25     |       |
| ✓ 12                    | (1) |         | 01'00               |           |       |       | Ep4       | 12'42 |
| 3                       | (2) |         |                     |           |       |       |           |       |



DAY 1. 7.41 Dmatinis DAY 3(A) 11'57" (ice CUT IN) Dmatinis DAY 3(B) = 10'21"

| Sc.  | Kp.  | Rel.     | Rec.     |
|------|------|----------|----------|
| * 19 | (2)  | 00'50    | 01'12"   |
| * 15 | (3)  | 00'53    | 01'22"   |
| 18   | (1)  | 00'30    | 00'25"   |
| 3    | (1)  | 00'12    | 00'15"   |
| 8    | (2)  | 00'40    | 00'38"   |
| 15   | (2)  | 00'53    | 00'50"   |
| * 19 | (2)? |          | 00'20"   |
| 5    | (1)  | 00'30"   | 00'22"   |
| 5    | (2)  | 00'40"   | 00'46"   |
| 12   | (3)  | 00'22"   | 00'23"   |
| 13   | (3)  | 00'10"   | 00'17"   |
| 14   | "    | 00'25"   | 00'24"   |
| 16   | "    | 00'17"   | 00'25"   |
| 17   | "    | } 00'40" | } 00'51" |
| 18   | "    |          |          |
| 19   | "    |          |          |
| 19a  | "    |          |          |
| 19b  | "    | 00'22    | 00'18"   |
|      | "    | 00'20    | 00'21"   |
| 20   | "    | 00'27    | 00'32"   |
| 20   | (2)  | 00'58    | 01'05"   |
| 13   | (2)  |          | 00'51"   |
| 3    | (3)  | 00'39"   | 00'53"   |
| 5    | (3)  | 00'25"   | 00'35"   |
| 21   | (2)  | 00'18"   | 00'20"   |
| 22   | (2)  | 00'19"   | 00'17"   |
| 23   | (2)  | 00'21"   | 00'45"   |
| 1    | (3)  | 00'40"   | 00'41    |
| 7    | (3)  | 00'34"   | 00'37"   |
| 6    | (2)  | 00'35"   | 00'40"   |

| Sc.     | Kp. | Rel.   | Rec.            |
|---------|-----|--------|-----------------|
| 11      | (2) | 01'16" | 01'25"          |
| 8       | (3) | 01'21" | 01'29" (TOT)    |
| 9       | (3) | 00'14" | 00'15"          |
| 12      | (2) | 00'33" | 00'40 (TOT)     |
| 37      | (4) | 00'33" | 00'34"          |
| 14      | (2) | 01'20" | 01'26 (TOT)     |
| 17      | (2) | —      | 00'32 (approx)  |
| 11      | (3) | 01'10" | 01'24 (TOT)     |
| 2       | (3) | 00'50" | 01'02"          |
| 4       | (3) | 00'48" | 00'47"          |
| 6       | (3) | 00'35" | 00'37"          |
| 10      | (3) | 01'11" | 01'18"          |
| ✓ 2     | (1) | —      | 00'50"          |
| ✓ 4     | (1) | —      | 00'42"          |
| 7       | (2) | —      | 00'20"          |
| 9       | (2) | —      | 01'52           |
| 21      | (3) | —      | 00'13"          |
| ✓ 6-7-8 | (1) | —      | 02'12"          |
| ✓ 10    | (1) | —      | 01'11"          |
| ✓ 15    | (1) | —      | 00'55"          |
| 18      | (2) | —      | 00'41"          |
| 2       | (4) | —      | 00'55"          |
| 16      | (2) | —      | 01'37" (approx) |
| 22      | (3) | —      |                 |
| 3       | (4) | —      |                 |
| 5       | (4) | —      |                 |
| 10      | (4) | —      | 00'45 (approx)  |



DR. WHO. 5. Q.

SPOOL Nos:

|     |                         |                         |
|-----|-------------------------|-------------------------|
| A.  | 929152 (M)              | 926800 (B)              |
| B   | 925322 (M)              | 924686 (B)              |
| C   | 927654 (M)              | 924126 (B)              |
| ✓ D | 926553 (M)              | 926923 (B)              |
| E   | 925981 (M)              | 926573 (B)              |
| ✓ F | 926966 (M)              | 925032 (B)              |
| G   | 924348 (M)              | 925033 (B)              |
| H   | 928136 (B) <sup>W</sup> | 926620 (B) <sup>W</sup> |
| J   | 929055 (B)              | 925618 (B)              |

✓ K.

926925 (FX) <sup>op. this then</sup>

(L)

928616

(+617588 Dubbed tape)

✓ ~~(H)~~ <sup>W</sup> <sub>N</sub> 41

925031

✓ ~~(H)~~ <sup>W</sup> <sub>M</sub> <sup>Steve</sup> <sub>H2</sub>

925691

417376

418914

Final  
C



# DR. WHO.

SCREENS OF ZOLFA-  
THURA.

'MEGLOS'

10.7.80

THURSDAY.

11.7.80

FRIDAY.

12.7.80

SATURDAY.

WARDROBE  
+ 1st CALL

RELEASE

WARDROBE  
+ 1st CALL

RELEASE

WARDROBE  
+ 1st CALL

RELEASE.

TOM BAKER.

ER

~~11.00~~

10.00

10.45

10.00

9.30

10.20

OT

LALLA WARD.

ER

11.20

10.00

10.45

10.00

10.30

10.20.

OT

EDWARD UNDERDOWN.

—

—

—

—

11.15

9.45

JAQUELINE HILL.

—

—

—

—

10.00

9.45

CRAWFORD LOGAN.

ER

10.30

9.30

10.45

10.00

10.30

10.20

OT

COLETTE GLEESON.

ER

11.20

9.30

10.45

10.00

10.30

10.20

OT

JOHN LEESON.

ER

11.40

10.00

—

—

2.00

6.00

BILL FRASER.

ER

10.30

9.15

10.15

8.15.

10.30

10.00

FREDERICK TREVES.

ER

10.30

9.30

10.15

10.00

10.30

10.00

SIMON SHAW.

—

—

—

—

10.30

8.30

CHRISTOPHER OWEN.

ER

10.30

9.30

10.15

10.00

10.30

10.00 3

D2/D3

1+4

TONY ALLEE

10.30

9.30

10.15

10.00

RAJIT NAKARA

10.30

9.30

10.15

10.00

HI CHING

10.30

9.30

10.15

10.00

BRUCE CALLENDER

4

10.30

9.30

10.15

10.00

10.30

10.00

JOHN HOLLAND.

4

10.30

9.30

10.15

10.00

10.30

10.00

JAMES MUIR.

4

10.30

9.30

10.15

10.00

10.30

10.00

W12

TERENCE CREASEY.

EDDIE SOMMER

RAY KNIGHT.

CHRIS MARKS

STEPHEN NAGY

SYLVIA MARRIOTT

LEWIS HOOPER

10.30

9.45

10.30

9.45

10.30

9.45

10.30

9.45

10.30

9.45

10.30

9.45

10.30

9.45

MICHAEL GORDON BROWNE

DAVID CLEEVE

10.30

9.45

10.30

9.45



# Make-Up Contract

No. 2904

From: Make-up Organiser Ext: 4419 Contract Date: 10.7.80  
 To: Producer: John Nathan-Turner Production Date: 10 - 12 July  
 Director: Terence Dudley Production Week: 28/29  
 Organiser: Drama Serials Filming/OB Date:  
 Title: DR WHO Filming/OB Week:  
 Project No: 2340/9273-4 Copy to Make-Up Artist

Herewith details of our quote based on production information received to date.  
 If you accept this quote, please sign and return one copy to E119 TC.

MAKE-UP ARTIST (I01) CECILE HAY-ARTHUR HOURS  
 Preparation Time 34  
 Filming / OB Days        @        hrs per day         
 Studio Days 3 @ 13 hrs per day 39  
 Total Artist hours @ £11.00 per hour 73 £ 803.00

MAKE-UP ASSISTANTS (I02) HOURS  
 Preparation Time 58  
 Assistant Film / OB Days        @        hrs per day         
 Studio Days 3 @ \*/13/13 hrs per day 151  
 Total Assistants hours @ £5.50 per hour(details below) 209 £ 1149.50

|     | Number of Assistants Filming/OB |       |       |       |       |       | STUDIO |    |
|-----|---------------------------------|-------|-------|-------|-------|-------|--------|----|
|     | Wk...                           | Wk... | Wk... | Wk... | Wk... | Wk... | 28     | 29 |
| SAT |                                 |       |       |       |       |       |        | 4  |
| SUN |                                 |       |       |       |       |       |        |    |
| MON |                                 |       |       |       |       |       |        |    |
| TUE |                                 |       |       |       |       |       |        |    |
| WED |                                 |       |       |       |       |       |        |    |
| THU |                                 |       |       |       |       |       | 4      |    |
| FRI |                                 |       |       |       |       |       | 4      |    |

POSTICHE (I04) £ 143.00

- Note:
1. If for any reason your requirements vary in any way, this may result in a revised quotation.
  2. This contract does not necessarily guarantee the services of the Artist named above. Make-Up Manager reserves the right at all times to deploy staff to productions according to prevailing circumstances.
  3. The length of Film/OB and Studio day is inclusive of preparation and wrap time.

REMARKS:  
 \* 2 assts @ 13 hrs  
 2 assts @ 10½ hrs

I accept this contract \_\_\_\_\_ Producer. Date: \_\_\_\_\_



KNOWN AS: "THE DOCTOR"

PLANET OF ORIGIN: GALLIPREY

~~AGE: APPROXIMATELY~~

DATE OF ORIGIN: APPROX PRION ~~AT~~ <sup>YEAR</sup> 00037

INTELLIGENCE CATEGORY: L-TYPE (R MOD ~~A~~)

MOTOR MODE: TECHNOLOGY-ASSISTED TIME

RELATIVE

PSI TYPE: M, M<sub>3</sub>, M<sub>36</sub>, N

INGESTION: PHYTO PHAGEOUS

MAIN RESPIRATION <sup>MODE</sup>: AEROBIC

BEHAVIOR: NON-AGONISTIC.



**From:** Production Unit Manager, "DR. WHO"

Room No. &  
Building:

203 Union House

Tel.  
Ext.:

4111/7766 date: 1st August 1980

**Subject:** DR. WHO 5Q "MEGLOS" 02340/9271-74  
DR. WHO 5R "FULL CIRCLE" 02340/9381-84

**To:** Gill Taylor, Programme Planning FAC, 7041 TVC

cc: Hermione Stewart 209 Thresh'd  
Pat Greenland, 206 Threshold  
Dick Mills, Radiophonics  
Paddy Kingsland, "  
Peter Howell, "  
Graham Fielder, 401 Threshold

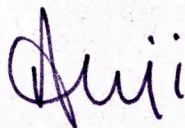
Gill,

Would you please arrange the dubs to SYPHER for the  
above programmes as follows:

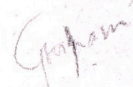
*Wmy!* " MEGLOS" eps 1 & 2 to be dubbed before 18th August  
" eps 3 & 4 to be dubbed before 9th September

"FULL CIRCLE" eps 1 & 2 to be dubbed before 17th Sept.  
" " eps 3 & 4 to be dubbed before 30th Sept.

Many thanks.



(Anji Smith)





"MEGLOS" RADIO TIMES BLURB

ep 1.

What doom is in store for the planet of Tigella?

Who summoned the Gaztak mercenaries?

What secret lies beneath the Zolfa-Thuran sands?

\*

ep 2.

Will the Doctor escape the Time Loop?

Will the Doctor's look-alike infiltrate Tigella?

What surprise for Romana lies behind the burnt vegetation?

\*

ep 3

Can Romana escape the Gaztaks?

What has become of the Dodecahedron?

What pressing appointment awaits the Doctor?

\*

ep 4

Will the Doctor turn the tables on his doppelganger?

How can the Earthling escape his prickly fate?

What is the secret of the Dodecahedron?

\*

Chris Bidmead

Script Editor, Dr Who

11 Aug 80



John Nathan-Turner, Producer 'Doctor Who'

204 Union Ho

3667

17th September, 1980

DOCTOR WHO: JOHN FLANAGAN & ANDREW McCULLOCH

A.H.Cop

---

With reference to your memo of 15.9.80.

We asked John Flanagan and Andrew McCulloch to do some re-writes on their scripts which amounted to six minutes. This was not an extra six minutes in transmission terms - the scripts do not run beyond twenty-five minutes each.

Can you please make arrangements for the appropriate fee to be paid.

(John Nathan-Turner)



|                                 |                            |                 |                                                                                                                                          |                                         |           |
|---------------------------------|----------------------------|-----------------|------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------|-----------|
| Strand/Series Title             | DOCTOR WHO 5Q              |                 | <b>RADIO TIMES BILLING</b>                                                                                                               |                                         |           |
| Programme Title                 | 'MEGLOS'                   |                 |                                                                                                                                          |                                         |           |
| Episode/Sub. Title              | ONE                        |                 | Distribution To:-                                                                                                                        | Denotes Recipient Room No. and Building | No of Cop |
| Project Number                  | 02340/9271                 | Channel 1       | Radio Times Billing Clerk                                                                                                                | 6047 T.C.                               | 1         |
| Programme Identification Number | 1/LDL C046W/72/            |                 | Prog. Sub-Editor, R.T.                                                                                                                   | 304, 35 M.H.S.                          | 2         |
| Transmission Week Number        | 40                         |                 | Press Office                                                                                                                             | 2005 T.C.                               | 1         |
| Transmission date               | SATURDAY 27 SEPTEMBER 1980 |                 | Publicity Office                                                                                                                         | 2013 T.C.                               | 1         |
| Time                            | 1815                       | Duration 24'43" | H.D.G.Tel. 5098 TC<br>CA to H.D.G.Tel. 5098 TC<br>H.S.S.D.Tel. 406 Thresh Ho<br>Planning Asst<br>Pic Publicity G1 10 Cav Pl<br>File Copy |                                         | 1         |
|                                 |                            |                 | Colour/Mono COLOUR                                                                                                                       | Prod. Office Tel. Extn. 3667            |           |

DOCTOR WHO

starring TOM BAKER

in

'MEGLOS'

A four-part story by  
JOHN FLANAGAN & ANDREW McCULLOCH

Part One

What doom is in store for the planet of Tigella?  
Who summoned the Gaztak mercenaries?  
What secret lies beneath the Zolfa-Thuran sands?

|                           |                       |
|---------------------------|-----------------------|
| Doctor Who .....          | TOM BAKER             |
| Romana .....              | LALLA WARD            |
| Garis .....               | COLETTE GLEESON       |
| Deedrix .....             | CRAWFORD LOGAN        |
| Zastor .....              | EDWARD UNDERDOWN      |
| Lexa .....                | JACQUELINE HILL       |
| Voice of K9 .....         | JOHN LEESON           |
| General Grugger .....     | BILL FRASER           |
| Lieutenant Brotadac ..... | FREDERICK TREVES      |
| Earthling .....           | CHRISTOPHER OWEN      |
| Tigellan Guard .....      | SIMON SHAW            |
| Script Editor .....       | CHRISTOPHER H BIDMEAD |
| Designer .....            | PHILIP LINDLEY        |
| Executive Producer .....  | BARRY LETTS           |
| Producer .....            | JOHN NATHAN-TURNER    |
| Director .....            | TERENCE DUDLEY        |



Order of Appearance: Episode One

Doctor .....Tom Baker  
 Romana .....Lalla Ward  
 Caris .....Colette Gleeson  
 Deedrix .....Crawford Logan  
 Zastor .....Edward Underdown  
 Lexa .....Jacqueline Hill  
 K.9 .....John Leeson  
 General Grugger .....Bill Fraser  
 Lieutenant Brotadac....Frederick Treves  
 Earthling .....Christopher Owen  
 Tigellan Guard .....Simon Shaw \*

=====

\* Voice of Guard - actually in b4 Zastor but as it was a v/o  
 I put it last -

=====

Episode Two

(Reprise)  
 Earthling.....Christopher Owen  
 General Grugger.....Bill Fraser  
 Lieutenant Brotadac ...Frederick Treves  
 Romana.....Lalla Ward  
 Doctor .....Tom Baker  
 K.9 .....John Leeson  
 then...  
 Doctor .....Tom Baker  
 Romana.....Lalla Ward  
 K.9 .....John Leeson  
 Lieutenant Brotadac....Friderick Treves  
 General Grugger.....Bill Fraser  
 Zastor .....Edward Underdown  
 Lexa.....Jacqueline Hill  
 Deedrix .....Crawford Logan  
 Caris .....Colette Gleeson  
 Tigellan Guard .....Simon Shaw

=====

If you include the 'reprise' characters then it's  
 Reprise order into 2nd list at Zastor....etc  
 if you don't - then 2nd order excluding

=====

3RD 21' 19"  
 4th 19' 30"